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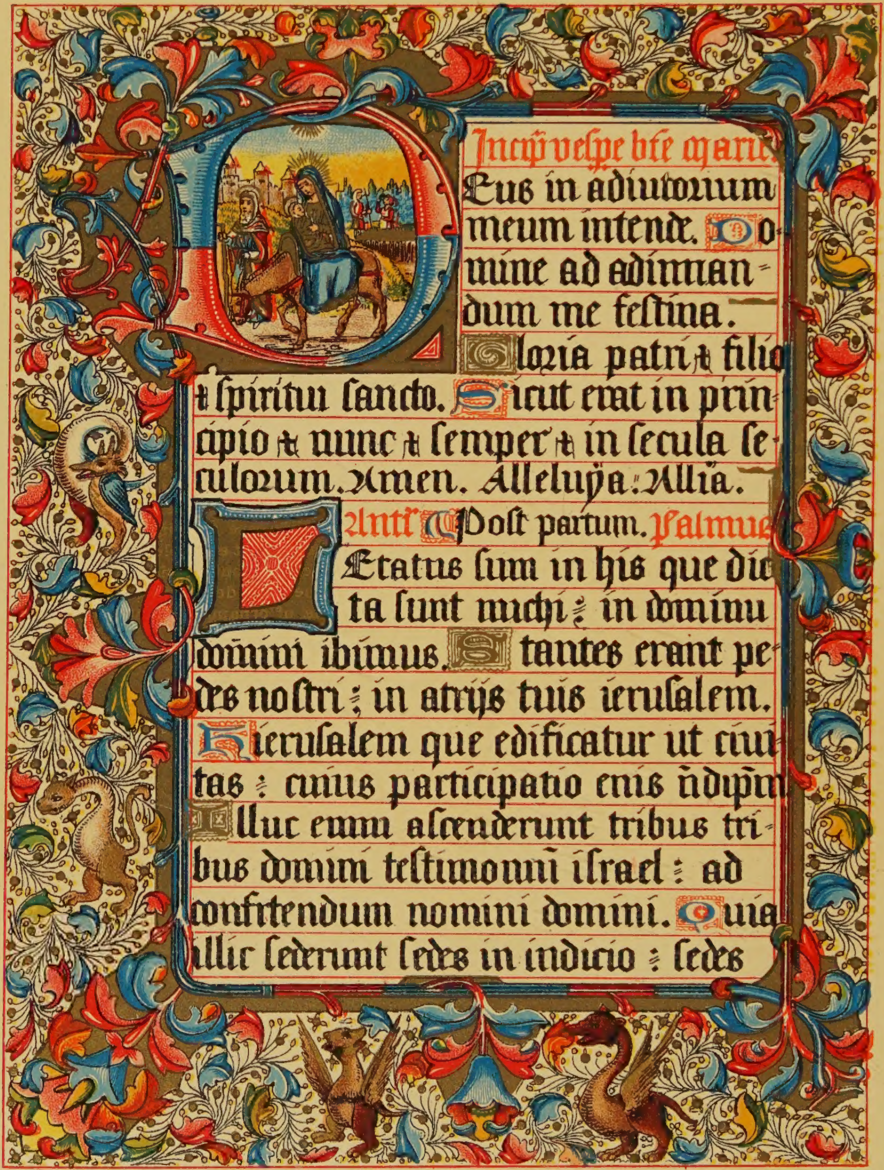

Incip̄ veſpe bt̄e marie.

Deus in adiutorium meum intende. Domine ad adiuuandum me feſtina. Gloria patri ⁊ filio ⁊ ſpiritui ſancto. Sicut erat in principio ⁊ nunc ⁊ ſemper ⁊ in ſecula ſeculorum. Amen. Alleluya. Allia.

Antꝰ Poſt partum. Pſalmus.

Letatus ſum in his que dicta ſunt michi: in domum domini ibimus. Stantes erant pedes noſtri: in atrijs tuis ieruſalem. Hieruſalem que edificatur ut ciuitas: cuius participatio eius ĩ idipm̄. Illuc enim aſcenderunt tribus tribus domini teſtimonī iſrael: ad confitendum nomini domini. Quia illic ſederunt ſedes in iudicio: ſedes

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SYNOPSES OF FAMOUS BOOKS

The following Synopses of books have been made in order to carry out and extend the purpose of the LIBRARY. Many of them are of books not before referred to, and by authors not before mentioned. While the general purpose has been adhered to, of presenting a historical view of the books of the world which are fairly classed as literature, many titles have been added that it is hoped will be of service to the reader in other departments of intellectual activity. The brief synopses will perhaps give hints to the reader whether the books will interest him. In no sense is it a catalogue of all desirable books. It is rather a list, with the needed characterizations, that will be useful in a household that has not great libraries and descriptive catalogues at hand. Under some titles, also, the reader will find what he needs to know about a noted book to which he sees an allusion. Another object has been to call attention to forgotten books which may be profitably read, and the knowledge of which is an essential part of literary history. A Special Index of this volume of Synopses contains all the titles and names of authors mentioned therein. These names and titles will not be repeated in the General Index unless they occur in the body of the LIBRARY.

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SYNOPSES OF NOTED BOOKS

Cosmic Philosophy, Outlines of, by John Fiske. (1875.) In these two small volumes, one of the most eminent of modern thinkers presents the philosophic and scientific doctrines of Herbert Spencer, developed into a complete theory of the universe. Added to the outline of the evolutionary philosophy, as represented by Mr. Spencer, is a body of original speculation and criticism set forth with immense learning and ingenuity, and in a style which is a model of clearness and force. Most of Mr. Fiske's first volume is taken up with the Prolegomena, in which are expounded the fundamental principles of Cosmism. The second volume comprises the Synthesis, containing the laws of life, of mind, and of society. Life of every kind is shown to consist in a process of change within meeting change without; and this process applies alike to the lowest rudimentary organism struggling against a hostile environment, and to the highest creature making use of those slowly evolved adaptations which enable it to overcome opposing conditions. Mind is an immaterial process similar in character, but more complex and more efficient. No true Cosmist will affect to know at what precise point the process becomes so complex as to deserve the name of mind. Though the extremes seem to have nothing in common, the chain of means has no break, and the real difference is of degree and not of kind. A like process is seen in the growth of society, from the homogeneousness of the primitive family to the heterogeneousness of the nation. Thus it appears that the method and the significance of all changes may be defined in the one word *adaptation*. Organic existence begins at some indefinitely remote point in inorganic existence; life must somewhere be foreshadowed in simple chemical activity. In short, the essayist's definition of the Cosmic theory is as follows: «Life — including also intelligence as the highest known manifestation of life — is the continuous establishment of relations within the organism in correspondence with relations existing or arising in the environment;» and his statement of the Cosmic law of social progress is this: —

«The evolution of society is a continuous establishment of psychical relations within the community, in conformity to physical and psychical relations arising in the environment; during which both the community and the environment pass from a state of relatively indefinite incoherent homogeneity, to a state of relatively definite coherent heterogeneity; and during which the constituent units of the community become ever more distinctly individuated.»

Mr. Fiske obtains his generalizations by means of broad historical researches, and his great knowledge and aptness of illustration constantly enrich his pages. In the final chapters he sets forth the Cosmic religion, which, as he interprets it, seems to be an attitude of awe and submission to the Unknowable.

Anna Karénina, a famous novel of contemporary life, by Count Lyof Tolstoy, was first published as a serial in the Russian Contemporary, an English translation appearing in 1886. The remarkable character of the book places it in the category of world-novels. Its theme — the simple one of the wife, the husband, and the lover — is treated with a marvelous perception of the laws of morality and of passion. The author depicts the effect upon a high-bred sensitive woman of the violation of the moral code, through her abandonment to passion. The character of Anna Karénina is the subject of a subtle psychological study. A Russian noblewoman, young, beautiful, and impressionable, she is married to a man much older than herself. While visiting in Moscow, in the household of her brother Prince Stepan Oblonsky, she meets Count Vronsky, a brilliant young officer. He loves her, and exercises a fascination over her which she cannot resist. The construction of the novel is intricate, involving the fortunes of many other characters; fortunes which present other aspects of the problems of love and marriage. The interest is centred, however, in Anna Karénina. No criticism can convey the powerful impression of her personality, a personality colored by the mental states through which she passes,—dawning love, blind passion, maternal tenderness, doubt, apprehension, defiance, sorrow, and finally despair. The whole of a woman's heart is laid bare. The realism of Anna Karénina is supreme and merciless. Its fidelity to the life it depicts, its strong delineation of character, above all its masterly treatment of a theme of world-wide interest, place it among the first novels of the century.

Degeneration, by Max Nordau. (1895.) A work which attracted great attention, and provoked a storm of opposition and of argument. A product in equal parts of German profundity of learning and one-sidedness of outlook, it is an attempt at «scientific criticism» of those «degenerates» not upon the acknowledged lists of the criminal classes. The author in his dedication says: «Degenerates are not always criminals, prostitutes, anarchists, and pronounced lunatics; they are often authors and artists. These, however, manifest the same mental characteristics, and for the most part the same somatic features, as the members of the above-mentioned anthropological family, who satisfy their unhealthy impulses with the knife of the assassin or the bomb of the dynamiter, instead of with pen and pencil. Some among these degenerates in literature, music, and painting, have in recent years come into extraordinary prominence. . . . Now I have undertaken the work of investigating the tendencies of the fashions in art and literature; of proving that they have their source in the degeneracy of their authors, and that the enthusiasm of their admirers is for manifestations of more or less pronounced moral insanity and dementia.»

The author undertakes this large task with cheerfulness and assurance. In five subdivisions of his topic—‹Fin-de-Siècle,› ‹Mysticism,› ‹Ego-Mania,› ‹Realism,› and ‹The Twentieth Century›—he discusses those manifestations of modern thought and feeling in art and literature which he is pleased to term «degenerate.» Scarcely a man of note in these departments escapes. Zola, Wagner, Tolstoy, Ibsen, Nietzsche, Rossetti and the other pre-Raphaelites, are, so to speak, placed in strait-jackets and confined in padded cells. In his attack on Rossetti he speaks of the «senseless phrases» of his poems, the repetition of sound, as peculiarities of the weak and deranged mind. Commenting on the quotation—

> «The hollow halo it was in
> Was like an icy crystal cup,»—

he says, «It is stark nonsense to qualify a plane surface such as a halo by the adjective ‹hollow.›»

The book is an extraordinary manifestation of the philistine spirit of the close of the 19th century. For a time it had an enormous vogue; the calm judgment of science, however, tends to deny many of its propositions.

Chance Acquaintance, A, by William Dean Howells. (1873.) This agreeable and entertaining sketch is one of Mr. Howells's earlier stories. It relates the experience of a pretty Western girl, Kitty Ellison, who, while traveling on the St. Lawrence with her cousins Colonel and Mrs. Ellison, has an «affaire du cœur» with Mr. Miles Arbuton, of Boston. The latter, an aristocrat of the most conventional type, is thrown much with Kitty on the steamer, and finally falls in love with her. Mrs. Ellison, a rather commonplace but kind-hearted woman, sprains her ankle, and this misfortune delays their party in Quebec. During this interval Mr. Arbuton and Kitty explore the city,—an occupation affording ample time for the maturing of their friendship. Arbuton at length declares himself, and Kitty asks for time to consider his proposal. She feels the unsuitability of the match; he being of distinguished family, rich and cultivated, while she is a poor girl, with little to boast of but her own natural charms. She finally accepts him, however, when some of his aristocratic friends appear on the scene. He ignores Kitty for the time being and leaves her by herself, while he does the honors for the new-comers. She realizes that he is ashamed of her, and decides to give him up. On his return she tells him of her decision, and resists his entreaties to overlook his conduct. The story ends with the departure of the Ellisons from Quebec, and the reader is left in ignorance of the fate of Mr. Miles Arbuton. The book contains many charming descriptions of the picturesque scenery and places about Quebec, and the story is told with delightful airiness and charm.

Progress and Poverty, by Henry George. Single taxers hold this, the chief work of the author, to be the Bible of the new cult. It was written in the years 1877-79, and the MS. was hawked about the country and refused by all publishers till the author, a practical printer, had the plates made, doing a large part of the composition himself. It was then brought out by Appletons in 1879. He seeks, in the work, to solve a problem and prescribe a remedy. The problem is: «Why, in the midst of a marvelous progress, is grinding poverty on the increase?» In the solution he begins with the beginning of political economy, takes issue with accepted authority, and claims that the basis law is not the selfishness of mankind, but that «man seeks to gratify his desires with the least exertion.» Using this law as physicists do the law of gravitation, he proceeds to define anew, capital, rent, interest, wealth, labor, and land. All that is not labor, or the result of labor, is land. Wealth is the product of labor applied to land. Interest is that part of the result of labor which is paid to capital for its use for a time; capital is the fruit of labor, not its employer; rent is the tax taken by the landholder from labor and capital, which must be paid before capital and labor can divide. The problem is solved, he declares, when it is found that the constantly increasing rent serves so to restrict the rewards of capital and labor that wage, the laborer's share of the joint product, becomes the least sum upon which he can subsist and propagate. The laborer would refuse such a wage; but as it is the best he can do, he must accept. Were the land public property he could refuse, and transfer his labor to open land and produce for himself. As he cannot do this, he must compete with thousands as badly off as is he; hence poverty, crime, unrest, and all social and moral evils.

The remedy is to nationalize the land, —make it public property; leaving that already in use in the possession of those holding it, but confiscating the rent and abolishing all other forms of taxation. He declares taxation upon anything but land to be a penalty upon production; so he would tax that which cannot be produced or increased or diminished, —*i. e.*, land. This, he claims, would abolish all speculation in land, would throw it open to whomever would use it. Labor, having an opportunity to employ itself, would do so, or to a large enough extent to increase production; and as man is a never-satisfied animal, increased production would bring increased exchange; hence prosperity, health, wealth, and happiness.

Age of Fable, The, or THE BEAUTIES OF MYTHOLOGY, by Thomas Bulfinch, was published in 1855, and republished in 1882 under the editorship of Edward Everett Hale. It has become a standard work upon mythology, by reason of its full and extensive yet delicate treatment of the Greek and Roman myths. While especially adapted for young people, it possesses qualities which commend it alike to the scholar and to the general reader.

Bible, The Polychrome. A new translation of the Scriptures from a revised text, by eminent Biblical scholars of Europe and America; Professor Paul Haupt, Johns Hopkins University, editor, with the assistance in America of Dr. Horace Howard Furness. The special scheme of this great work is its use of color backgrounds upon which to print the various passages by different writers which have been made up into one work, as Isaiah or the Psalms. It is not based on any doubt of inspiration, but on the general conviction of Biblical scholars that only good can come from making perfectly clear to the public the full results of modern critical research. The Revised Version is considered by the projectors of the Polychrome an unsatisfactory compromise, in that it fails to show the results of modern research, either in its text of the original or in its translation. In particular it does not show the exact facts of the Hebrew originals; where in many cases a book is made up by fitting together parts of two or three writings, differing in character, authorship, and date. The Polychrome device to show these facts is that of printing what is of one writer on the white paper, what is of a second writer on a color impressed on the page over just space enough for the passage, and so with a third, or more. Each has his color, and the reader easily follows the respective writers. In the translation a marked change is effected by the use of modern literary English, in place of Biblical English, which does not faithfully show the true meaning. In the texts followed and the translation adopted, the general agreement of Biblical scholars is represented. In the preparations made for its execution, and the plans for a collaboration of eminent specialists throughout the world, the work is perhaps the greatest yet attempted in the field of Biblical scholarship. Its translators especially represent the best scholarship of America, England, and Continental Europe. The Old Testament separate issues will be twenty in number, of which the first three are Judges, Isaiah, and Psalms. Although a work of scholarship, it is meant to be, in its use of clear, every-day, easily intelligible language, a Bible for the people. The explanatory notes and historical and critical introductions to the several separate books will meet the demands of the scholar, student, or preacher. The pictorial illustrations from Assyrian, Egyptian, or other monuments, or from photographs of scenes, are designed not for art effect simply, but to help the reader to understand what he reads. A corresponding Polychrome edition of the Hebrew text, edited by eminent Hebraists under Professor Haupt's direction, is issued in advance of the English version. Of this, eleven parts have already appeared, 1893–97. As to the Hebrew text published in the Polychrome edition, and from which the Polychrome translation is made, Professor Haupt writes: «As to the ‹original Hebrew,› it is well known that the Received Text of the Old Testament is full of corruptions. All our Hebrew manuscripts of the Old Testament are copies of one archetype; and this original manuscript, from which all our copies are derived, seems to have been written under the reign of the emperor Hadrian (117–138 A. D.). We try to restore the original text by a careful comparison of the ancient versions, — Septuagint, Vulgate, Targums, etc., — which in many cases exhibit a more original text, free from the corruptions which have crept into the Hebrew text.»

Daisy Miller, by Henry James, a novelette published in 1878, is one of his most famous stories. Its heroine is a young girl from Schenectady, «admirably pretty,» who is traveling about Europe with her placid mother, and her dreadful little brother Randolph. Mrs. Miller never thinks of interfering with her children, and allows her daughter to go for moonlight drives with young men, and her son of ten to sit up eating candies in hotel parlors till one o'clock, —with an occasional qualm, indeed, but with no consciousness of countenancing a social lapse, her code of etiquette being that of a rural American town, with no authority of long descent. From the constant incongruity between the Miller social standards and the Draconian code of behavior of the older European communities, come both the motive and the plot of the story, which is one of the most skillful and convincing of the very clever artist who wrote it. Upon its publication, however, American society at home and abroad was mightily indignant over what it pronounced Mr. James's base libel on the American young girl, and American social training. But when it came to be read more soberly, the reader perceived that the subtle painter of manners had really delineated a charming type of innocence and self-respect, a type so confident of its own rectitude as to be careless of external standards. It was seen to be the environment only that distorted and misrepresented this type, and that in the more primitive civilization which produced it, it would have been without flaw. In a word, the thoughtful reader discovered that Mr. James's sketch, so far as it had a bias at all, was a plea for justice to a new manifestation of character, the product of new conditions, that can never hope to be understood when measured by standards wholly outside its experience. The book is one of the most brilliant, as it is one of the most subtle and artistic, of this author's productions.

Blackwood, William, and His Sons, their Magazine and Friends, by Mrs. M. O. W. Oliphant. (1897.) This book, projected in three volumes,— the last of which, unhappily, the author did not live to complete,— is in effect an outline sketch of English letters for the greater part of the eighteenth century. In the form of a biography of the great Scotch publishing-house, the relations of its partners to the writing world of their time are detailed with infinite humor and enjoyment. William Blackwood, first of the name, began as a dealer in second-hand books in Edinburgh; his first publication being a catalogue of his own stock, done with so much knowledge and so excellent a classification that it still remains in use. The great London house of Murray wanting a Scotch agency, the enterprising and determined Blackwood secured it,— the first «ten-strike» in his game of life. His next good fortune was the honor of publishing ‹The Tales of My Landlord,› which, though anonymous, Blackwood confidently ascribed to Scott. Unluckily, he ventured afterward to find some fault with ‹The Black Dwarf›; and the indignant author of Waverley repudiated him and all his works in a sharp letter, closing «I'll be cursed but this is the most impudent proposal that ever was made.» Blackwood therefore lost the opportunity of becoming Scott's publisher; but poor Scott doubtless lost the assurance of a comfortable and tranquil age. Miss Susan Ferrier, the author of ‹Marriage,› ‹Destiny,› etc., was one of Blackwood's protégées, as were so many of the successful writers of the early century. But all his other débuts and successes were eclipsed, Mrs. Oliphant considers, by the association of Wilson, Lockhart, and Blackwood in the founding and editing of Blackwood's Magazine. Fifteen years earlier, in 1802, Sydney Smith, Jeffrey, and Brougham had launched the Edinburgh Review; whose Latin motto meant, the witty parson declared, «We cultivate literature on a little oatmeal.» But the Edinburgh literature was always a Whig bloom from a Whig stalk; ‹Maga,› the Blackwood venture, on the other hand, was meant to nurture and develop Tory flowers of speech. For those were days when politics colored opinion to a degree which is now almost incredible. «When the reviewer sits down to criticize,» wrote Lockhart, «his first question is not, ‹Is the book good or bad?› but ‹Is the writer a Ministerialist or an Oppositionist?›» From beginning to end of these two thick volumes, Mrs. Oliphant's descriptions of the deeds and fortunes of the publishing-house are delightful; while certain incidents, like Blackwood's bringing home to his wife the first copy of ‹Maga,› — or the biographer's account of her own writing for its pages, almost in despair, her first successful serial story, the ‹Chronicles of Carlingford,› — touch the fountain of tears. Mrs. Oliphant confesses freely the blunders of ‹Maga›: its mean attack on Coleridge in the first number, its foolish and baseless onslaught on the «Cockney school» represented by Leigh Hunt, and its promise of judgment to come on «the Shelleys, the Keatses, and the Webbes.» On the other hand, she shows the friendly connection of George Eliot and of Lord Lytton with the house, and its pleasant relations with many less famous persons whom Blackwood introduced to the world. Full of the most agreeable gossip as they are, the real value of these volumes lies perhaps not more in the history of the time which they present, than in the impression they give of the kindly and helpful influence of the Blackwoods themselves upon the lives and work of their many clients.

Democracy and Liberty, by W. E. H. Lecky. (2 vols., 1896.) A strong book «dealing with the present aspects and tendencies of the political world in many different countries,» and with special reference to the fact that «the most remarkable political characteristic of the latter part of the nineteenth century has unquestionably been the complete displacement of the centre of power in free governments,— a profound and far-reaching revolution, over a great part of the civilized world.» The work is not one of history, but one of «discussion of contemporary questions, some of them lying in the very centre of party controversies,» and one «expressing strong opinions on many much-contested party questions.» Besides dealing with England, Ireland, America, and much of Europe, it also discusses socialism, Sunday and drink legislation, woman questions and labor questions, marriage and divorce, religious liberty, and Catholicism. It is a book of able discussion and strong convictions, by a writer who has many doubts about modern democratic developments, but too competent and too just to be scouted.

Endymion, by Benjamin Disraeli, later Earl of Beaconsfield. (1835). This is one of a series of political portraits under the form of a novel, which for a time attained great popularity among the English people, but for obvious reasons was less interesting to foreigners. ‹Coningsby› and ‹Endymion› are hardly more than descriptions of the rival political parties in England at the opening of the Reform Bill agitation, and of the Poor Law and «Protection» controversies,—colored with the pale glimmer of a passion cooled by shrewdness, and of a romance carefully trimmed to suit the stiff conventionalisms of English society,—and spiced with revenge on the author's foes.

‹Endymion› relates the fortunes of a youth so named, and his sister Myra; children of one William Ferrars, who from humble life has won his way to a candidacy for the Speakership of the House of Commons, when suddenly, by a change of political sentiment in the boroughs, the administration is overthrown, and the ambitious and flattered leader finds himself both deserted and bankrupt. To retrieve their social and political position is the steady ambition and never-yielding effort of the son and daughter; and to Endymion's advancement Myra makes every sacrifice that a sister's devotion can devise. Through personal influence as well as his own fascinating personality and brilliant gifts, Endymion finds an entry with the winning side; and being untroubled by any scrupulous motive of consistency to principle, keeps himself at the front in popular favor. Myra marries the Prime Minister, and at his death she takes for her husband the king of a small Continental State. Endymion crowns her aspirations by marrying a widow in high station, who has long been his admirer, and whose husband dies at a convenient moment in the narrative. At the close of the story he sees, by a happy combination of political influence, the door opened to his own appointment as Premier of England. The story moves along in the stately monotonous measure of English high life, with not even any pronounced villainy to heighten the uniform color effect of the characters and incidents. There is a noticeable absence of anything like high patriotic motive associated with that of personal advancement: it is difficult to conceive of such personages living without some political predilection. Over all is the subdued glow of an intensely selfish culture and refinement. Nigel, Endymion's student friend at Oxford, is the easily recognized type of the Puseyite of the Tractarian religious movement, if not a personal portraiture of Cardinal Newman. Other characters are doubtless drawn from life more or less plainly, but none more vividly than Endymion himself, in whose career the reader sees outlined very clearly the character and political fortunes of the author.

Curiosities of Literature, by Isaac D'Israeli. This work of «some literary researches,» as the author calls it, comprises three volumes, of which the first was published anonymously in 1791, the second two years later, while the third did not appear until 1817. Repeated editions were called for, and it was translated into various languages. A sentence from the preface explains the style and object of the book. «The design of this work is to stimulate the literary curiosity of those, who, with a taste for its tranquil pursuits, are impeded in their acquirement.»

From every field the author has gathered interesting and recondite facts and anecdotes on diverse literary and historical topics, and has grouped them under headings totally without sequence. The subjects vary from Cicero's puns to Queen Elizabeth's lovers, and from metempsychosis to waxwork figures. For example, it is asserted that in the reign of Charles II. the prototype of the steam-engine and the telegraph had been invented. We learn the source of the extraordinary legends of the saints, the true story of the printer Faust, and the Venetian origin of newspapers. In short, the work is a library of the little known, and is as entertaining as it is instructive.

Four Georges, A History of the, in four volumes, by Justin McCarthy. Vols. i. and ii. In this work Mr. McCarthy deals, in his own words, «with history in its old—and we suppose its everlasting—fashion: that of telling what happened in the way of actual fact, telling the story of the time.» His manner of writing is the old-fashioned, time-honored one; but it is very entertaining of its kind. His pictures are clear in color, full, and vivid; the figures that move across the pages are lifelike and complete. Opening with a shrewd estimate of Queen Anne, and a keen glance at the position of affairs at her death, Vol. i. includes the reign of George I., taking in also that of George II. down to 1731. He says: «England was to him as the State wife, whom for political reasons he was compelled to marry; Hanover, as the sweetheart and mistress of his youth, to whom his affections, such as they were, always clung, and whom he stole out to see at every possible chance. He managed England's affairs for her like an honest, straightforward, narrow-minded steward.» Vol. ii. finishes the reign of George II., closing with his death. The rise of Pitt, the lives of Wesley and of Whitefield, the commotion excited by Walpole's unpopular excise bill, Clive's career in India, Culloden, the happenings in the literary world, all the various interests, characters, and events of the reign, are considered. George II., he says, «had still less natural capacity than his father. He was parsimonious; he was avaricious; he was easily put out of temper. His instincts, feelings, passions, were all purely selfish. . . . Personal courage was perhaps the only quality becoming a sovereign which he possessed. . . . Never was a king better served than he; never had so ignoble a sovereign such men to make his kingdom strong and his reign famous. He began his term of royalty under the protection of the sturdy figure of Walpole; he closed it under the protection of the stately form of Pitt.»

In Darkest England and the Way Out, by William Booth, general of the Salvation Army. This book, whose title is evidently suggested by Stanley's ‹Darkest Africa,› treats of the want, misery, and vice, which cling like barnacles to the base of English society, as they do to the base of all old civilizations, and which it is so much easier to shut one's eyes upon than to analyze, explain, and remedy. General Booth's opportunities for knowing whereof he speaks have been exceptionally good. The statements he makes are appalling, but they are supported by figures and facts. The subject of his book is the temporal and spiritual rescue of «a population about equal to that of Scotland. Three million men, women, and children . . . nominally free, but really enslaved»—what he calls «the submerged tenth.» The plan he proposes seems practical and practicable,—one indeed in the execution of which he has made some progress since the appearance of his book. The plan contemplates the establishment in the great centres of population of «city colonies» (establishments at which the destitute may be provided for, the temporarily unemployed given work, etc.); those for whom such a course seems best being passed on to the self-supporting «farm colony,» which in turn contributes to English or other colonies or, to the «colony over sea» (yet to be founded). The result would be a segregation of the needy into localities where they could be handled, with a draining off to unreaped fields, as this process became desirable, of a part of the great army of occupation. The book is the work of a man in deadly earnest, who feels himself to be an instrument in the hands of God for the rescue of the lost.

Gulliver's Travels, Jonathan Swift's most famous book, was published in 1727. It is one of the most brilliant and profound of satires, one of the most imaginative of stories, and one of the best models of style. ‹Gulliver's Travels› was given to the world anonymously; though a few of Swift's friends, including Pope, Gay, Bolingbroke, and Arbuthnot, were in the secret. It became immediately popular, and has never lost its interest for both young and old. «‹Gulliver's Travels,›» says Leslie Stephen, «belongs to a literary genus full of grotesque and anomalous forms. Its form is derived from some of the imaginary travels of which Lucian's ‹True History›—itself a burlesque of some early travelers' tales—is the first example. But it has an affinity to such books as Bacon's ‹Atlantis› and More's ‹Utopia,› and again to later philosophical romances like ‹Candide› and ‹Rasselas.›» It begins with Gulliver's account of himself and his setting forth upon the travels. A violent storm off Van Diemen's Land drives him, the one survivor, to Lilliput, where he is examined with curiosity by the tiny folk. They call him the «man-mountain,» and make rules for his conduct. With equal curiosity he learns their arts of civilization and warfare. His next voyage is to Brobdingnag, where he is a Lilliputian in comparison to the size of the gigantic inhabitants of this strange land, in which he becomes a court toy. In Brobdingnag, Scott says Swift looked through the other end of the telescope, wishing to show the grossness of mankind as he had shown their pettiness. The next adventure is a voyage to Laputa, where the inhabitants are absorbed in intellectual and scientific pursuits, and «taken up with intense speculations,» and their conduct is most eccentric; this is probably a satire upon pedantry. Gulliver next visits Balnibarbi, Luggnagg, and Japan, and gives an account of the Struldbrugs, a famous tribe of men who have gained physical immortality without immortal youth, and find it an awful curse. The last voyage takes the traveler into the country of the Houyhnhnms, where the horses under this name have an ideal government,— Swift's Utopia,— and are immensely superior to the Yahoos, the embodiment of bestial mankind. The irony and satire may be understood when one remembers that Swift said: «Upon the great foundation of misanthropy the whole building of my travels is erected»; and the remark that the King of Brobdingnag made to Gulliver—«The bulk of your natives appear to me to be the most pernicious race of little odious vermin that Nature ever suffered to crawl upon the face of the earth»—may be accepted as the opinion of the cynic himself regarding mankind. Hazlitt said that in ‹Gulliver's Travels› Swift took a view of human nature such as might be taken by a being of another sphere. His description of Brobdingnagian literature has been applied to the masterly prose of his great book: «Their style is clear, masculine, and smooth, but not florid; for they avoid nothing more than multiplying unnecessary words, or using various expressions.»

Quick or the Dead? The, a novelette by Amélie Rives, was first published in 1883 in Lippincott's Magazine. It attained at once great notoriety in this country and in England, because of the peculiar treatment of the subject, the strangeness of its style, and the flashiness of the title, which has become one of the best known in fiction. Its hysteria, its abundant and bizarre use of adjectives, and its innocent treatment of passion, betrayed the youth and inexperience of the author; yet it is not without traces of genius. The heroine, Barbara Pomfret, is a young widow, whose husband, Valentine, has been dead two years when the story opens. In the first chapter she is returning to the old Virginia homestead, where she had passed the few months of an absolutely happy married life. There everything reminds her of her lost love, awakening the pain that she had sought to lull to sleep. She has not been long among the familiar scenes, when Valentine's cousin, John Dering, who has come to the neighborhood, calls to see her. His remarkable resemblance to Barbara's dead husband, in appearance and speech and manner, is at first a source of suffering to her. After a time, however, this resemblance becomes a consolation. Yet she rebels against her new feeling as disloyal to Valentine. She struggles to keep the identity of the two men distinct. She hates herself because she cares for her cousin. Yet her love for him grows stronger, as his passion for her becomes more imperious. She strives to resist it, to be true to the dead. Finally she gives herself up to her love for the living, but her abandonment to her overmastering passion is of short duration. She believes that she is more bound to the dead than to the living, and sends John away at the last, that she may be faithful to her first love. ‹The Quick or the Dead?› is morbid and immature to a high degree; yet as a psychological study of a sensitive woman's conflicting emotions it is not without interest and significance. The style is impressionistic. «In the glimpsing lightning she saw scurrying trees against the suave autumn sky, like etchings on bluish paper.» «A rich purple-blue dusk had sunk down over the land, and the gleam of the frozen ice-pond in the far field shone desolately forth from tangled patches of orange-colored wild grass.» «She threw herself into a drift of crimson pillows . . . brooding upon the broken fire, whose lilac flames palpitated over a bed of gold-veined coals.»

Gallegher and Other Stories, by Richard Harding Davis. The other stories include: ‹A Walk Up the Avenue;› ‹My Disreputable Friend, Mr. Raegen›; ‹The Other Woman›; ‹There Were Ninety and Nine›; ‹The Cynical Miss Catherwaight›; ‹Van Bibber and the Swan Boat›; ‹Van Bibber's Burglar›; and ‹Van Bibber as Best Man.› The most noteworthy of the collection are ‹Gallegher,› the story of the little newspaper boy who brings to the office late at night «copy» relating to a famous burglary, after many thrilling adventures; ‹The Other Woman,› which presents an unusual ethical problem to an engaged couple; and the trio of Van Bibber sketches, the hero of which is a unique type of man,—one of fortune's favorites, but who, by some malicious freak of fate, is perpetually placed in peculiar circumstances, from which he extricates himself with ease and self-possession; his coolness under trying circumstances never failing him, and his fund of humor being inexhaustible. It is only between the covers of so well-written a book as the author's that one can meet the pariahs and the preferred of society hobnobbing at their ease, and be sure that the acquaintance so formed will bring with it no after-taste of regret.

Daniel Deronda (1876), George Eliot's last novel, considered by some critics her greatest work, has repelled others by its careful analysis of Jewish character. It really has two separate parts, and two chief figures, each very unlike the other. Gwendolen Harleth, the heroine, and Daniel Deronda, the hero, first see each other at Baden, where Gwendolen tries her luck at the gaming-table. When they next meet, Gwendolen is the fiancée of Henleigh Grandcourt, nephew of young Deronda's guardian, Sir Hugh Mallinger. Grandcourt is a finished type of the selfish man of the world. He marries the beautiful, penniless Gwendolen, less for love than in a fit of obstinacy, as his confidant Mr. Lush puts it. Gwendolen, as selfish as he, consents to marry him because only thus can she save her mother, her stepsisters, and herself, from the poverty which the sudden loss of their property is likely to bring them. The tragedy of her married life is told with dramatic force and profound insight. Deronda has been brought up by Sir Hugh in ignorance of his parentage. His fine education and great talents he is always ready to place at the service of others. By befriending a Jewish girl, Mirah Lapidoth, he comes in close contact with several Jewish families, grows deeply interested in Jewish history and religion, and when the secret of his birth is revealed to him is glad to cast in his lot with theirs. The influence of Deronda on Gwendolen is very marked, and the story closes with the prophecy of a lessening selfishness and egotism on her part. Gwendolen's mother, Mrs. Davilow; her uncle and aunt, Mr. and Mrs. Gascoigne, and their children; the wealthy Mr. and Mrs. Arrowsmith, whose daughter has the courage to marry the man she loves, a poor music teacher, one Herr Klesmer,—are the chief minor characters. Other people appear, like Lord Brackenshaw and Mrs. Gadsby; but less care is given to the portrayal of these than to the noble Mordecai, the garrulous Cohens, and the other Jewish types, or even to Deronda's friend Mrs. Merrick, and her artist son Hans.

In 'Daniel Deronda' George Eliot had three objects in view: 1. To show the influence of heredity; 2. To show that ideals and sentiments lie at the basis of religion; 3. To contrast a social life founded on tradition (that of the Jews) with mere individualism. As a plea for the Jews this book not only met the approval of the thoughtful men of that race, but also gave the world in general a just idea of this complex people.

Descent of Man and Selection in Relation to Sex, The, by Charles Darwin. The 'Descent of Man' was given to the world in 1871, eleven years after the appearance of the 'Origin of Species,' when Darwin was sixty-two years old. In spite of the opposition which the theories of the earlier work had met in some quarters, it had already given him a place as a leader of scientific thought, not only in England but in the whole world. «Darwinism» had in fact become a definite term, and the new book was received with interest. The evidences of the descent of man from some earlier, less-developed form, collected and marshaled by Darwin, consist of minute inferential proofs of similarity of structure; at certain stages of development, between man and the lower animals. This similarity is especially marked in the embryonic stages; and taken with the existence in man of various rudimentary organs, seems to imply that he and the lower animals come from a common ancestor. From the evidences thus collected, Darwin reasons that the early ancestors of man must have been more or less monkey-like animals of the great anthropoid group, and related to the progenitors of the orang-outang, the chimpanzee, and the gorilla. They must have been hairy, with pointed, movable ears, and a movable tail. They probably lived in trees, and had a thumb-like great toe, ate fruit chiefly, and made their home in a warm forest land. Going back still farther, Darwin shows that the remotest ancestor of humanity must have been aquatic. As a partial proof of this, human lungs are said to be modified swim-bladders. The general descent is given by Darwin somewhat in this fashion: From the jelly-like larva to the early fishes, such as the lancelet, then to the ganoids (as the mudfish), to the newt and other amphibians, then to the platypus and other mammals such as the kangaroo, and to the insectivorous animals such as the shrews and hedgehogs; after this by well-marked stages to the lemurs of Madagascar, and then to the monkeys, which branch into those of the Old and the New World,—from the latter of which man is descended. Without entering here into the question as to whether all the steps were proved, it is enough to say that the ‹Descent of Man› was received with enthusiasm by scientific men, and that its influence was much greater than that of the ‹Origin of Species.› It had an effect not merely on physical and biological science, but it led to many new conceptions in ethics and religion. In the volumes containing the ‹Descent of Man› Darwin placed his elaborate treatise on ‹Sexual Selection,› which indeed may be regarded as a part of the theory of man's descent. The theory of a common origin of man and the other vertebrates was not new; but he was the first to develop a tenable theory as to the process.

Destiny of Man, The, VIEWED IN THE LIGHT OF HIS ORIGIN, by John Fiske. This argument, originally an address delivered before the Concord School of Philosophy, gives the simplest possible statement of the general theory—not the particular processes—of evolution, and openly endeavors to reconcile the spirit and teachings of modern science with those of the New Testament. While declaring that the brain of an Australian savage is many times further removed from Shakespeare's than from an orang outang's, he yet shows that evolution, far from degrading man to the level of the beast, makes it evident that man is the chief object of the Divine care. Man *is*, after all, the centre of the universe—though not in the sense that the oppressors of Bruno and Galileo supposed. And before man's reinstatement in his central and dominant position became possible, the limited and distorted hypothesis of theologians and poets had to be overthrown. Much stress is laid on the insignificance of physical in comparison with psychical phenomena: more amazing than the change from a fin to a fore-limb are the psychical variations that set in (almost to the exclusion of physical variations) after the beginnings of intelligence in the human species. The superiority of man lies not in perfection but in *improvableness.* The body is becoming a mere vehicle for that soul which for a long time was only an appendage to it. On scientific grounds there is no argument for immortality and none against it; but if the work of evolution does not culminate in immortality, then the universe is indeed reduced to a meaningless riddle.

Mr. Fiske does not believe that in the far-distant future, when food and shelter have been placed within the reach of all men, disease curbed, and warfare and crime done away, life will grow stale and unprofitable, but on the contrary more and more absorbingly spiritual.

Natural Selection, Contributions to the Theory of, by Alfred Russel Wallace. (1870.) A volume of essays, ten in number, which were first published in 1855, 1858, 1864, 1867, 1868, and 1869. The first and second of these, ‹On the Law which has Regulated the Introduction of New Species,› and ‹On the Tendency of Varieties to Depart Indefinitely from the Original Type,› give an outline theory of the origin of species as conceived by Mr. Wallace before he had any notion whatever of the scope and nature of Mr. Darwin's labors. One or two other persons had propounded, as Darwin admits, the principle of natural selection, but had failed to see its wide and immensely important applications. Mr. Wallace's essays show that he had not only noted the principle, but had fully grasped its importance. To some extent Mr. Wallace's essays, published before Mr. Darwin's work on ‹The Descent of Man,› showed a marked divergence from Darwinian views. In a later reprint, 1891, of his ‹Contributions,› Mr. Wallace made alterations and considerable additions. In his ‹Darwinism,› 1889, Mr. Wallace gave an admirably clear and effective exposition of Darwin's views, with much confirmation from his own researches.

Early History of Mankind, Researches into, by Edward B. Tylor. (1865.) A volume of investigation into the earliest origins of culture, the high character of which gave the author distinction as an authority in anthropology. The same author's ‹Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Language, Art, and Custom,› 1871, carried on the investigation into other branches of thought and belief, art and custom. The problems discussed are those of animism or spiritism as a universal development in early culture; the origin of rites and ceremonies; the extent to which myths play a part in the early history of mankind; the early use of numerals and of directly expressive language; and survivals in culture which bring old ideas far down into later periods. The interest of Mr. Tylor's volumes to the general reader is not less than their value to the special student and the scholar; and as pure literature they hold a high rank.

Mormon, The Book of. Translated by Joseph Smith, Jr. Division into chapters and verses, with references, by Orson Pratt, Sr. Salt Lake City Edition of 1888: copyright by Joseph F. Smith, 1879.

The title-page bears also a particular statement of the character and origin of the ‹Book,› a part of which runs as follows:—

«An account written by the hand of Mormon, upon plates taken from the Plates of Nephi. Wherefore it is an abridgment of the record of the people of Nephi, and also of the Lamanites; written to the Lamanites who are a remnant of the house of Israel; and also to Jew and Gentile: written by way of commandment, and also by the spirit of prophecy and of revelation. . . .

«An abridgment taken from the Book of Esther also; which is a record of the people of Jared: who were scattered at the time the Lord confounded the language of the people when they were building a tower to get to heaven; which is to show . . . that JESUS is the CHRIST, the ETERNAL GOD, manifesting himself unto all nations.»

The scheme of the book is that of the visions and dreams and prophesyings of Lehi, who dwelt at Jerusalem all the days of the reign of Zedekiah; and of the life and doings of Nephi, son of Lehi; and of the preaching of Jacob, a brother of Nephi; and of the events under Mosiah, king over the Nephites, and in whose days Alma founded their church; and of an account by Alma's son, Alma, of a period of rule by judges; and of a record by Helaman, grandson of the last Alma, and by his sons, of wars and prophecies and changes down to the coming of Christ; and of a book by a son of Helaman, Nephi, covering the life of Jesus; and of still another book of Nephi, continuing the story after Christ for about three hundred years; and finally of a book by Mormon himself, giving, at the end of a thousand years from Lehi under Zedekiah, the final story of the Nephi records and traditions. These successive books fill 570 of the 632 pages of the Book, and tell a story of events from 597 B. C. to the days of Mormon, about 350–400 A. D. The work concludes with a book of ancient history by Moroni, son of Mormon, and finally with a book of last words by the same Moroni. In the scheme thus outlined, use is made of some of Isaiah's prophecies, freely quoted, and of a good deal of the life of Jesus in the Gospels, with changes freely made. Two formal attestations are given, in one of which three persons testify that they had seen metal plates containing the originals of the entire work, and knew them to have been translated by the gift and power of God (out of «the reformed Egyptian»); and in the second of which eight persons bear witness that they had «seen and hefted» the plates, «and know of a surety that the said Smith has got the plates of which we have spoken.» A characteristic word of the spiritual higher teaching of the book, on its final page, reads as follows: «Come unto Christ and be perfected in him, and deny yourselves of all ungodliness, and love God with all your might, mind, and strength.» Certain features of the system later developed are unknown to the Book.

Earthly Paradise, The (1868–70), a poem by William Morris. One of the most beautiful of nineteenth-century romances, it was written, as the author says, to furnish a doorway into the world of enchantment, that land beyond the «utmost purple rim» of earth, for which many are homesick. Yet ‹The Earthly Paradise› has about it the melancholy which pervades the pre-Raphaelite literature, and seems the fruit of unfulfilled desire,—of the state of those who must create their romance, in an age unproductive of such food of the soul. The poem is a collection of the tales of Golden Greece, and of the dim, rich, mediæval time. Certain gentlemen and mariners of Norway having considered all that they had heard of the Earthly Paradise, set sail to find it. They come at last, world-weary old men, to a strange Western land, and to a «strange people,» descendants of the Greeks, the elders among whom receive them graciously. They agree to feast together twice a month, and to exchange stories: the Norwegians telling tales of «the altered world» of the Middle Ages; the Greeks, of their own bright time when men were young in heart. For a year they tell their tales: in March, Atalanta's Race, and The Man born to be King; in April, The Doom of King Acrisius, and The Proud King; in May, The Story of Cupid and Psyche, and The Writing on the Image; in June, The Love of Alcestis, and The Lady of the Land; in July, The Son of Crœsus, and The Watching of the Falcon; in August, Pygmalion and the Image, and Ogier the Dane; in September, The Death of Paris, and The Land East of the Sun and West of the Moon; in October, The Story of Accontius and Cydippe, and The Man who Never Laughed Again; in November, The Story of Rhodope, and The Lovers of Gudrun; in December, The Golden Apples, and The Fostering of Aslaug; in January, Bellerophon at Argos, and The Ring Given to Venus; in February, Bellerophon in Lycia, and The Hill of Venus.

In these tales the author draws upon Greek mythology, upon the ‹Gesta Romanorum,› the Nibelungenlied, the Eddas; indeed, upon the greatest story-books of the world. He has woven them all together in one beautiful Gothic tapestry of verse, in which the colors are dimmed a little. From «his master,» Geoffrey Chaucer, the poet has borrowed the three styles of his metre, the heroic, sestina, and octosyllabic. The music of the verse is low and sweet, well adapted to tales of «old, unhappy, far-off things, and battles long ago.» His Prologue and Epilogue are especially beautiful.

Capital, by Karl Marx. English translation edited by Fred Engels, 1889. A book of the first importance, by the founder of international socialism; written with marvelous knowledge of economic literature and of the economic development of modern Europe, and not less with masterly skill in the handling of his extraordinary knowledge; a book of which a conservative authority has said: «Since the beginning of literature, few books have been written like the first volume of Marx's ‹Capital.› It is premature to offer any definitive judgment on his work as a revolutionary thinker and agitator, because that is still very far from completion. There need, however, be no hesitation in saying that he, incomparably more than any other man, has influenced the labor movement all over the civilized world.» The conservative aspect of Marx's teaching is in the fact that he honestly seeks to understand what, apart from any man's opinion or theory, the historical development actually is; and that he does not think out and urge his own ideal programme of social reform, but strives to understand and to make understood what must inevitably take place.

Blithedale Romance, The, the third of Nathaniel Hawthorne's romances, published in 1852, was the outcome of an intimate acquaintance with the members of the Brook Farm Community; and immortalized the brief attempt of that little group of transcendentalists to realize equality and fraternity in labor. It is more objective and realistic than Hawthorne's other works, and therefore in a sense more ordinary. Its central figure is Zenobia, a beautiful, intellectual, passionate woman; drawn as to some outlines, perhaps, from Margaret Fuller. At the time it opens, she has taken up her abode at Blithedale Farm, the counterpart of Brook Farm. The other members of the community are Hollingsworth, a self-centred philanthropist; a Yankee farmer, Silas Forster, and his wife; Miles Coverdale, the relater of the story; and Priscilla, who is Zenobia's half-sister, though of this fact Zenobia is ignorant. ‹The Blithedale Romance› is a brilliant instance of Hawthorne's power as a story-teller. No scene in the whole range of fiction is more realistic than the finding of Zenobia's body in the dead of night; drawn from the dank stream, a crooked, stiff shape, and carried to the farm-house where old women in nightcaps jabber over it. Nothing could be more in the manner of Hawthorne than his comment that if Zenobia could have foreseen her appearance after drowning, she would never have committed the act.

Frankenstein, or the Modern Prometheus, by Mary Wollstonecraft Shelley (daughter of Mary Wollstonecraft Godwin and wife of the poet Shelley), was published in 1817, and many subsequent editions have appeared. It is a sombre psychological romance, and has a morbid power which makes it one of the most remarkable books of its kind in English. The story begins with some letters written by Robert Walton, on a voyage to the North Pole, to a sister in England. He tells of falling in with a mysterious and attractive stranger, who has been rescued from peril in the Northern Seas, and over whose life appears to hang some mysterious cloud. This stranger, Frankenstein, tells to Walton the story of his life. He is a Genoese by birth, and from childhood has taken interest in natural science and the occult mysteries of psychology. The reading of such writers as Paracelsus and Albertus Magnus has fostered this tendency. He has a dear adopted sister, Elizabeth, and a close friend, Henry Clerval. At the age of seventeen he becomes a student at the University of Ingolstadt, and plunges into the investigation of the unusual branches which attract him. Gradually he conceives the idea of creating by mechanical means a living being, who, independent of the ills of the flesh, shall be immortal. Like Prometheus of old, he hopes to bring down a vital spark from heaven to animate the human frame. After a long series of laboratory experiments, in which he sees himself gradually approaching his goal, he succeeds. But his creation turns out to be not a blessing but a curse. He has made a soulless monster, who will implacably pursue Frankenstein and all his loved ones to the dire end. It is in vain that the unhappy scientist flees from land to land, and from sea to sea. The fiend he has brought into existence is ever on his track, and is the evil genius of his whole family. He murders Clerval, brings Elizabeth to an untimely end, and so preys upon the fears and terrors of Frankenstein that the latter at last succumbs to despair. The wretched man accompanies Walton on his northern expedition, hoping that he may throw his pursuer off the scent; but finally, in an ice-bound sea, worn out by his hideous experiences, he dies, and over his dead body hovers the horrid shape of the man-machine. The monster then leaps over the ship's side, and disappears in the ice and mist. The story is one of unrelieved gloom, but both in its invention and conduct exhibits unquestioned genius. It is unique in English fiction.

Adventures of Sherlock Holmes, The, by A. Conan Doyle, consists of twelve sketches, purporting to have been recorded by Dr. Watson, a friend and coadjutor of Sherlock Holmes. In each narrative Holmes figures as a scientific amateur detective of remarkable skill, unraveling the most intricate criminal snarls. Enslaved to cocaine, eccentric, brusque, he nevertheless is a patient and untiring student, having developed his penetrative faculties to an amazing degree. His forte is *a posteriori* reasoning, which enables him so to group apparently unimportant effects as to uncover the most remote and disconnected causes. As an analytical chemist he classifies many varieties of cigar ashes, mud, dust, and the like; collates endless data, and constructs chains of evidence with a swift accuracy which results in the apprehension and conviction of criminals only less gifted than himself. The sketches are: ‹A Study in Scarlet›; ‹A Scandal in Bohemia›; ‹The Red-Headed League› (given in this LIBRARY); ‹A Case of Identity›; ‹The Boscome Valley Mystery›; ‹The Five Orange Pips›; ‹The Man with the Twisted Lip›; ‹The Blue Carbuncle›; ‹The Speckled Band›; ‹The Engineer's Thumb›; ‹The Noble Bachelor›; ‹The Beryl Coronet›; and ‹The Copper Beeches.› All are full of bizarre and often of grewsome details, and all are unrivaled as specimens of constructive reasoning applied to every-day life.

Book of Nonsense, by Edward Lear. This nursery classic, as much cherished by many adults as by hosts of children, is made up from four minor collections published at intervals during a long life. The author began as an artist; colored drawings for serious purposes were supplemented by others for the amusement of the groups of little ones he loved to gather around him; and the text added to them has proved able to endure the test of time without the aid of drawing, and much of it has become part of the recognized humorous literature of the language. Of pure illustration, save for an amusing title to each, his nonsense flora, fauna, and — shall we say, in his own manner—deadthingsia, are full of wit;—for pictures can be witty as well as words, and the drawings of the «nastikreechia krorluppia,» the «armchairia comfortabilis,» and many other scientific curiosities, never pall. A grade beyond this in verbal accompaniment are the five-line stanzas after the manner of the «Old Man of Tobago,» in ‹Mother Goose›: a few of these—as that of the «young lady of Lucca, Whose lovers had all forsook her,» and of the «old man who said, ‹How Shall I manage this terrible cow?›»—rank as familiar quotations, but he has been so greatly surpassed by others in this line that they can hardly be thought his best. The «Nonsense Cookery,» in one recipe of which we are told to «serve up in a clean table-cloth or dinner napkin, and throw the whole mess out of window as fast as possible»; and the voyage around the world of the four children, who are looked on by their elders with «affection mingled with contempt,» add each their quota of good things. But unquestionably his highest level is reached in the famous ballads, such as ‹The Jumblies,› who «went to sea in a sieve,» and reached «the lakes, and the Torrible Zone, and the hills of the Chankly Bore»; the Pelican Song, with some really lovely poetry in it, and its inimitable nonsense refrain; ‹The Owl and the Pussy Cat›; ‹The Pobble who Has No Toes›; ‹The Yonghy Bonghy Bo›; ‹The Quangle Wangle Quee›; ‹The Old Man from the Kingdom of Tess›; ‹The Two Old Bachelors›; and others,—all together making up a melange of buoyant fun which entitles the author to the gratitude of everybody.

Clockmaker, The: SAYINGS AND DOINGS OF SAMUEL SLICK OF SLICKVILLE, by Thomas Chandler Haliburton. It would be hard to prove that the conventional Yankee, as he is commonly understood, did not exist before Judge Haliburton published his account of that impossible person; yet no other book has so widely spread before the world the supposed characteristics of the typical New-Englander.

Sam Slick, first presented to the public in a series of letters in the Nova-Scotian, in 1835, appeared two years later in a volume. The author was then but forty-three, although for eight years he had been chief justice of the court of Common Pleas. Having the interests of his province greatly at heart, he invented the clever clockmaker less to satirize the Yankees than to goad the Nova-Scotians to a higher sense of what they might accomplish politically and economically. To carry out his plan, he imagined a Nova-Scotian riding across country on a fast horse, and meeting Slick, the peddler, bound on a clock-selling expedition. The Yankee horse proves the faster; while his owner, in spite of an unattractive exterior, shows himself a man of wit. The peddler, with his knowledge of human nature and his liberal use of «soft sawder,» is more than a match for the natives he has dealings with. Thus two birds are hit by Judge Haliburton with one stone. The average Yankee is satirized in the grotesque personality of the peddler, and the Nova-Scotians are lashed for their short-sightedness and lack of energy. The fund of anecdote and keen wit displayed in this book won it many admirers on both sides of the line. Either the Nova-Scotians as a whole did not feel hurt by its hits at themselves, or they found consolation in the picture presented of the sharp-bargaining, boastful Yankee. The Yankee enjoyed its humor without being bored by its local politics, and most readers made allowance for its intentional caricature. The later chronicles of Sam Slick, including ‹The Attaché; or, Sam Slick in England,› met with less success than the first.

Abraham Lincoln, THE HISTORY AND PERSONAL RECOLLECTIONS OF, by William Henry Herndon. (Second edition 1892.) This biography of the «foremost American» covers his life from birth to death, being extremely full with regard to his origin and early days. These first chapters contain many things that have been severely criticized as trivial, misleading, or false in effect if not in intention. Mr. Herndon was for twenty years President Lincoln's intimate personal friend as well as his law partner, and had perhaps a closer knowledge of his character and idiosyncrasies than any other man. Feeling, as he himself says, that «‹God's naked truth› can never injure the fame of Abraham Lincoln,» he told what he thought to be the truth unreservedly—even unsparingly. One of Thackeray's objects in writing ‹The Virginians› was to draw George Washington as he really was, with the glamour of historic idealization stripped away. Criticism objected to Mr. Herndon's book that it would go nigh to prevent the process of idealization altogether as to Lincoln. Yet throughout its minute and often trifling details, as throughout its larger generalities and syntheses, it is evident that the biographer loved his hero, and meant to do him full justice; and that whatever shortcomings the history presents are due to the fact that the historian lacked the quality of imagination, without whose aid no object can be seen in its true proportions. The book has had a great sale, and is to the general reader the most interesting of all the Lincoln biographies.

Jefferson, Joseph, The Autobiography of. (1890.) The story of the third Joseph Jefferson, grandson of the great comedian of that name, runs from February 20th, 1829, through more than sixty years to 1890; and it is little to say that there is not a dull page in it. In clearness and charm of manner, humor, and wealth of anecdote, Mr. Jefferson commands his readers in his story precisely as he has so long commanded his hearers on the stage.

The narrative begins at the beginning, — toddling infancy in Washington, and childhood in New York, Philadelphia, and Baltimore, — wherever the father, Joseph Jefferson, manager of a theatre, might be. The young actor is in Chicago in 1839, where James Wallack, Sr., the elder Booth, and Macready, came into view; he goes to Mississippi and to Mexico; and returns to Philadelphia and New York. His reminiscences are of Mr. and Mrs. James Wallack, Jr., John E. Owens, William Burton, Charles Burke, Julia Dean, James E. Murdock, and Edwin Forrest. Then the scene shifts to London and Paris. Once more at home, we make acquaintance with Rip Van Winkle, and the climax of the master's creative power. Again he ranges the world as far as Australia, Van Diemen's Land, and New Zealand, coming home by way of London. Of so wide a life the scenes were many and varied, and a great number of the chief masters and notable ladies of the stage for half a century come up for mention; and always, in report of scenes or portrayal of character, a refinement both of thought and of style gives the narrative a peculiar charm.

Cellini, Benvenuto, the Life of, — one of the few world-famous autobiographies, and itself the Italian Renaissance as expressed in personality, — was written between the years 1558 and 1562. It circulated in MS. and was copied frequently, until its publication in 1730. In his introduction to his English translation of the work, published in 1887, John Addington Symonds mentions six Italian editions, — those of Cocchi, Carpaeri, Tassi, Molini, Beauchi, and Camerini. These are of unequal value, since the extant MSS. differ considerably in their readings. The original and authoritative MS. belongs to the Laurentian Collection in Florence. It was written «for the most part by Michele di Goro Vestri, the youth whom Cellini employed as his amanuensis. Perhaps we owe its abrupt and infelicitous conclusion to the fact that Benvenuto disliked the trouble of writing with his own hand. From notes upon the codex it appears that this was the MS. submitted to Benedetto Varchi in 1559. It once belonged to Andrea, the son of Lorenzo Cavalcanti. His son, Lorenzo Cavalcanti, gave it to the poet Redi, who used it as a *testo di lingua* for the Della Cruscan vocabulary. Subsequently it passed into the hands of the booksellers, and was bought by L. Poirot, who bequeathed it, on his death in 1825, to the Laurentian Library.»

Cellini's autobiography has been translated into German by Goethe, into English by Nugent, Roscoe, and Symonds, and into French by Leopold Leclauché. Symonds's translation is pre-eminent for its truthfulness and sympathy. It is fitting that Cellini's record of himself should be translated into the foremost modern tongues, since he stood for a civilization unapproached in cosmopolitan character since the age of Sophocles. Judged by his own presentment, he was an epitome of that world which sprang from the marriage of Faust with Helen. He, like his contemporaries, was a «natural» son of Greece; witnessing to his wayward birth in his adoration of beauty, in his violent passions, in his magnificent bombast, in his turbulent, highly colored life, in his absence of spirituality, in his close clinging to the sure earth. He was most mediæval in that whatever feeling he had, of joy in the tangible or fear of the intangible, was intensely alive. «This is no book: who touches this touches a man.»

Napoleon Bonaparte, Memoirs of, by Louis Antoine Fauvelet de Bourrienne. (1829–31; New York, 4 vols., 1889.) An exceptionally entertaining narrative of the career of Napoleon, from his boyhood and school days in Corsica to his final overthrow in 1815; the work of a schoolfellow of the young Bonaparte, who became in April 1797 the intimate companion and private secretary of the then successful general in Italy, and continued in this close and confidential position until October 1802, but then suffered dismissal under circumstances of a bitterly alienating character, and finally wrote this history of his old friend under the pressure of very mixed motives,—pride in accurate knowledge of many things in the earlier story, and in his early companionship with Napoleon; desire, perhaps, to come much nearer to true history than the two extremes of unqualified admiration and excessive detestation had yet done; and no small measure of rankling bitterness towards the old comrade who never relented from that dismissal with discredit in 1802, nor ever again permitted a recurrence of personal intercourse.

Metternich said at the time of their publication that Bourrienne's Memoirs, though not brilliant, were both interesting and amusing, and were the only authentic memoirs which had yet appeared. Lucien Bonaparte pronounced them good enough as the story of the young officer of artillery, the great general, and the First Consul, but not as good for the career of the emperor. The extreme Bonapartists attacked the work as a product of malignity and mendacity, and a suspicion in this direction naturally clings to it. But whether Bourrienne did or did not inject convenient and consoling lies into the story of his long-time friend and comrade, whose final greatness he was excluded from all share in, and whether he did or did not himself execute the ‹Memoirs› from abundance of genuine materials, the book given to the world in his name made a great sensation, and counts, both with readers and with scholars, as a notable source of Napoleon interest and information. «Venal, light-headed, and often untruthful,» as Professor Sloane pronounces him, Bourrienne nevertheless remains one of the persons, and the earliest in time, who was in the closest intimacy with Napoleon; and his history might have given us even less of truth if he had kept his place to the end.

Red Cockade, The, by Stanley J. Weyman. (1896.) This is a romance filled with exciting incidents of the stormy times of the French Revolution. The hero, the Vicomte de Saux, is one of the French nobility. His sympathy with the troubles of the French peasants leads him to adopt the Red Cockade, notwithstanding his ties of blood and his engagement to marry a young woman of a prominent Royalist family. He is constantly torn between loyalty to his convictions and to the woman that he loves, and is often placed in situations where he is obliged to save Mademoiselle de St. Alais from the rage of the mob.

As the Vicomte de Saux refuses to join the Aristocrats, the mother and one brother of Mademoiselle de St. Alais denounce him utterly. But Dénise herself, after having been saved by him from her burning château, loves him intensely and is true to him, though her relatives have betrothed her to the leader of the Royalists. The other brother Louis, from his old friendship for the Vicomte, upholds his sister. The book closes with a scene in the room where Madame de St. Alais lies dying from wounds received at the hands of the mob. Her elder son has been killed by the revolutionists. With the mother are Dénise and Louis, and also the Vicomte de Saux. In her last moments she gives Dénise to her lover. After their marriage the Vicomte and his bride retire to their country place at Saux. The man to whom Dénise was betrothed out of vengeance to her lover, disappears after the overthrow of his party.

Memoirs of Count Grammont, by Anthony Hamilton. These memoirs were first given to the public in 1713, though the collection was begun as early as 1704. Hamilton was possessed of rare literary ability; and being brother-in-law to Count Grammont, was chosen by him to introduce him historically to the public. The author asserts that he acts merely as Grammont's secretary, and holds the pen at his dictation; but although this may be partially true, the ease and grace of the text prove it to be Hamilton's own work. The memoirs relate chiefly to the court life at the time of Charles II., and describe the intrigues and love affairs of the King and many of the courtiers. Grammont's adventures and experiences in love and war are minutely and graphically set forth, and he is depicted as a brilliant and fascinating gentleman. Hamilton says of him, that he was «the admiration of his age, and the delight of every country wherein he displayed his engaging wit, dispensed his generosity and munificence, or practiced his inconstancy.» Among the many who figure prominently at this period in the profligate court of Charles II., are the Duke of York, the Duke of Buckingham, the Earl of St. Albans, George Hamilton, Lady Shrewsbury, the Countess of Castlemaine, the Duchess of Richmond, and the various ladies in waiting on the Queen. A French critic has observed that if any book were to be selected as affording the truest specimen of perfect French gayety, the ‹Memoirs of Grammont› would be chosen in preference to all others. Macaulay speaks of their author as «the artist to whom we owe the most highly finished and vividly colored picture of the English court in the days when the English court was gayest.»

Reds of the Midi, The, by Félix Gras, translated into English by Mrs. Thomas A. Janvier, is a strong story of the French Revolution, published in 1896. One Pascal La Patine, in his old age, night after night, in the shoemaker's shop, tells the story of his youth. His father was killed by the gamekeeper of the Marquis; he himself was forced to fly for his life. Longing to be revenged upon the aristocrats, he joins the «Reds of the Midi» (the insurgents of Southern France), goes to Paris, sees all the horrors of the Revolution, rescues the daughter of the Marquis from the guillotine, loves her in silence, enlists in Napoleon's army, and after fighting in Spain, Egypt, and Russia, returns to his native village of Malemort to end his days, firm in the faith that Napoleon has never died. It was in Malemort that Gras was born: the Prologue is pure autobiography, and many of the characters are drawn from life. There is a vivid picture of the famous Marseilles Battalion, «who knew how to die,» and a passing glimpse of Napoleon.

This now famous story is by an author so little known outside of Southern France, that our readers will be glad to see this sketch of his life and work before the production of this book, by a literary authority of the first rank; and it is properly appended here.

FÉLIX GRAS

By Thomas A. Janvier

Félix Gras, the son of a Provençal farmer, was born May 3d, 1844, in the little town of Malemort, five-and-twenty miles to the eastward of Avignon, among the foothills of the French Alps. His schooling, stopping short of the university, ended when he was seventeen years old. Then he came back to his father's farm; and there he might have lived his life out had not his outrageous neglect of his farm duties, that he might range the mountains with his dog and gun, led to his disciplinary dispatch to Avignon, three years later, to be bound 'prentice to the law. In his case the ways of law led directly into the ways of literature. The notary to whom he was articled, Maître Jules Giéra, was himself a writer of merit, and was the brother of Paul Giéra, one of the seven founders of the Félibrige, the society of Provençal men of letters, having for its leaders Joseph Roumanille and Frédéric Mistral, which has developed in the past thirty years so noble a literary and moral renascence, not only in Provence, but throughout the whole of Southern France. With one of these leaders, Roumanille, his sister's husband, he was already intimate. And so his coming to Avignon and entry into the lawyer's office was his entry into the most inspiring literary society that has existed in modern times, —that has had, indeed, no modern parallel in its vigor and hopes and enthusiasms, save perhaps in the Pre-Raphaelite Brotherhood; and that has had no modern parallel whatever in its far-reaching results. His association with such companions, with whose aspirations he was in close sympathy, quickly produced its natural consequences: he accepted law as his profession, but he made literature his career.

He has justified his choice. His first important work, an epic poem in twelve cantos, ‹Li Carbounié› (1876), treating of the mountain life for which his affection was so strong, placed him at the head of the younger generation of Félibres; and his succeeding epic, ‹Toloza›

(1882), with his shorter poems collected under the title ‹Lou Roumancero Prouvençall› (1887), placed him second only to the master of all Provençal poetry, Mistral. The theme of ‹Toloza› is the crusade of Simon de Montfort against the Albigenses, treated with a fervent earnestness that is in keeping with the author's own fervent love of liberty in person and in conscience, and with the beauty that comes of a poetic temperament equipped with an easy command of poetic form. These same qualities are found in his shorter poems, which have also the dramatic intensity and the thrilling fervor of a born ballad-singer whose tongue is tipped with fire. Not less excellent is his collection of stories in prose — the prose of a poet, yet racy and strong — ‹Li Papalino› (1891), which have the ring of the *novella* of Boccaccio's time. In these his delicate firmness of touch is combined with a brilliancy of style that presents his dramatic subjects with all the vivacity of the early Italian tale-tellers, but always with a flavor distinctively his own. The papal court of Avignon is alive again before our eyes, with its gallantries, its tragedies, its gay loves and deadly hates, its curious veneering of religious forms upon mediæval sensuality and ferocity.

Yet his greatest popular success, ‹Li Rouge dóu Miejour› (1896), has been achieved on lines differing widely from all his earlier work, and has come to him from outside of his own country. This is a story of the French Revolution, told autobiographically from the standpoint of a South of France peasant, — a departure in historical romance which has curiously modified the popular estimate of that political agony by presenting it from a totally new point of view. Being translated into English, ‹The Reds of the Midi› was published in America, and subsequently in England, before it was published in France in either Provençal or French; and it has been so warmly received in both countries that it has passed through six editions in America and through four in England, where it has won a strong indorsement from Mr. Gladstone, within a year. In France, on the other hand, the Provençal edition has made but little stir; and the author's own version in French, ‹Les Rouges du Midi,› although stamped with the hall-mark of literary excellence by publication as the *feuilleton* of *Le Temps*, has achieved only a moderate success. But if a critic was right in affirming (what needs modifying to-day) that the verdict of a foreign nation is the verdict of posterity, Félix Gras — having won the approval of two foreign nations at a single blow — is sure in time to hold among French writers a commanding place. Probably the recognition of his right to this place will be hastened by the publication of the work upon which he is now engaged: a sequel to ‹Li Rouge dóu Miejour,› treating of the White Terror, the Royalist reaction in the Midi which followed upon the excesses of the Reds. But even now, in his own southern country, his position is secure. Since August 1891 — in succession to Roumanille, who succeeded Mistral — he has been the Capoulié, the official head of the Félibrige. In his election to this office he received the highest honor that can be bestowed upon a poet by his brother poets of the South of France.

Marriage of Loti, The (Le Mariage de Loti), by Louis Marie Julien Viaud («Pierre Loti»), was first published in 1880 under the title ‹Rarahu,› the name of its heroine. While not one of Loti's strongest books, it shows his power of re-creating the peculiar atmosphere of a remote island visited during his long connection with the French navy. There is a curious mingling of fact and fiction, difficult to disentangle, in this glowing study of Tahiti in the declining years of its Queen, Pomaré IV. A photograph of the South Sea maiden of fourteen, whose passion for Loti neutralized his love for Princess Ariitea, and finally captured him, is still in existence; and Rarahu's whole mournful history is traceable in the wistful features and flowing hair. It is not so clear whether the large single blossom worn over one ear is the hibiscus flower she had on when she first met the young officer, or the white gardenia that became her favorite ornament. A victim of the extraordinary blending of primitive with conventional conditions that prevailed in the Society Islands in 1872, this child of nature, strikingly beautiful, but still more remarkable for her poetic imagination and profound love for Loti, is placed for a while on a better social footing than the usual so-called Tahitian marriage could give. Loti's sincere love for the half-taught savage, able to read in her Polynesian Bible, and intelligent enough to be saddened by the intellectual gulf between them, does not prevent him from laying down laws for her conduct during his absence, without the slightest intention of observing similar ones. If Loti is unconscious of the moral inconsistency, Rarahu is not; and after his final departure she ceases — not indeed to pine for him, but to be true to his memory and precepts. Ground between the upper and nether millstones of desertion and temptation, she dies at eighteen of consumption, retaining only the Queen's pity and the affection of her cat Turiri, — a good study of a cat by a true philofelist, who has devoted a volume to his own cats. This Tahitian idyl is slight; its charm lies in the delicate analysis of moods and emotions growing directly out of island life and scenery. Its originality suffers somewhat in the reader's imagination, after the classic ‹Typee› of Herman Melville, whose voyage to the Marquesas was made in the fifties; but its merits are its own.

Ivanhoe, one of Sir Walter Scott's most famous novels, was written and published in 1819, a year of great domestic sorrow to its author. The manuscript is now at Abbotsford; and according to Lockhart, is a remarkable and characteristic specimen of his penmanship. Immediately after its appearance, ‹Ivanhoe› became a favorite, and now ranks among the most brilliant and stirring of romantic tales. Sir Wilfred, Knight of Ivanhoe, a young Saxon knight, brave, loyal, and handsome, is disinherited by his father, Cedric of Rotherwood, on account of his love for Rowena, a Saxon heiress and ward of Cedric's. Ivanhoe is a favorite with Richard I., Cœur-de-Lion, has won renown in Palestine, and now returns in the disguise of a palmer to see Rowena at Rotherwood. Under the name of Desdichado (The Disinherited), he enters the lists of the Ashby Tournament; and having won the victory, is crowned by the Lady Rowena. He is wounded, however, and returns to the care of his friends Isaac of York, a wealthy Jew, and his daughter Rebecca. The latter tends him, and loses her heart to this chivalrous knight. On returning from the Tournament, Rowena is captured by the enamored De Bracy and confined in the Tower of Torquilstone. After her release she is united in marriage to Ivanhoe, through the effort of King Richard. While the Lady Rowena is a model of beauty, dignity, and gentleness, she is somewhat overshadowed by Rebecca, who was Scott's favorite of all his characters. She is as generous as her father is avaricious; and although loving Ivanhoe with intense devotion, realizes that her union with him is impossible. She nobly offers to the Templar Bois-Guilbert any sum that he may demand for the release of the imprisoned Rowena. A strong scene occurs when she defies this infatuated Crusader, and threatens to throw herself from the turret into the court-yard. Bois-Guilbert carries her to the Preceptory of Templestowe, where she is convicted of sorcery on account of her religion, her skill in medicine, and her attractiveness. Condemned to the stake, she is permitted a trial by combat, and selects Ivanhoe for her champion. Rebecca is pronounced guiltless and free.

Another important character is Richard the Lion-Hearted, who returns to England from Palestine at the moment when his brother's conspiracy against him is most rank. Disguised as the Black Sluggard and the Knight of the Fetterlock, he performs feats of valor at the Ashby Tournament and as the Black Knight, wanders through Sherwood Forest and holds high revel with the Hermit of Copmanhurst, the jovial Friar Tuck. Through Robin Hood he escapes assassination, and conducts the successful siege against Torquilstone Castle. Maurice de Bracy, a conspirator against King Richard, is a suitor for the hand of Rowena; Front de Bœuf is a brutal baron in league with Prince John; Cedric the Saxon, Ivanhoe's father, supports Athelstane's suit for Rowena, desiring to see the Saxons reinstated; and Isaac of York, the wealthy Jew, is a well-drawn character. Gurth, Cedric's swineherd, who is generally accompanied by his faithful dog Fangs, is a typical feudal retainer; Wamba, Cedric's jester, is another; and Ulrica, a vindictive old Saxon hag, who perishes in the flames of Torquilstone Castle to which she sets fire, is one of those strange, half prophetic, half weird women whom Scott loves to introduce into his stories.

In the scenes in Sherwood Forest, Robin Hood's men perform feats of archery and deeds of valor, drawn from the Robin Hood ballads and legends.

Retainers, lords and ladies, knights, Templars, monks, priests, prisoners, jailors, and men-at-arms are introduced; and the book is full of brilliantly colored pictures of the period which abounds in contrasts between the Saxons and the Normans.

Jews of Angevin England, The, by Joseph Jacobs. (1893.) A most interesting volume of «Documents and Records from Latin and Hebrew sources, printed and manuscript, for the first time collected and translated,» with notes and narrative forming an exhaustive history of the Jews in England, from the Norman Conquest to the year 1206. Mr. Jacobs finds no evidence that the Jews, as a class, were known in England until they were brought in by the Norman kings. It was not until the accession of Henry II., 1154 A. D., that they began to have a specially English history. It is substantially a history of their position as usurers in the service of the Royal Treasury. The whole story of the Jews in England goes on to their expulsion in 1290; and Mr. Jacobs estimates that a score of volumes would be required to complete their history on the scale of the volume which he has executed. It is thus a beginning only which he has made; but it is a very valuable beginning, as it enables him to indicate clearly what were the notable aspects of English Jewish life.

Egypt, A History of. Vol. i., from the Earliest Times to the Sixteenth Dynasty. Vol. ii., During the Seventeenth and Eighteenth dynasties. By W. M. Flinders Petrie. These volumes are the first of a series of six intended to embrace the whole history of Egypt down to modern times. A third, by Professor Petrie, will complete the period of the Pharaohs. Other writers will add volumes on Ptolemaic Egypt, on Roman Egypt, and on Arabic Egypt; the design of the whole work being to supply a book of reference which shall suffice for all ordinary purposes, but with special attention to facts and illustrations which are new, and with the utmost care to throw as much light as possible upon Egyptian dates. There is no intention of including a history of art, civilization, or literature; the one purpose of the work is to get into as accurate shape as possible the history and chronology of the successive dynasties. The figures settled upon by Professor Petrie, in his first volume, show seventeen dynasties ruling from 4777 B. C. to 1587 B. C., and Dynasty XVIII. carrying on the history to 1327 B. C. It is thus the story of 3,450 years which he tells in the two volumes. The history of the seventeenth dynasty (1738–1587 B. C.), and of the eighteenth, told in Vol. ii., are especially important; and for these, no record or monument has been left unnoticed.

Egyptian Princess, An, a German historical romance by Georg Ebers, was published in 1864. Its scenes are laid in Egypt and Persia, toward the close of the sixth century B. C. The narrative follows the fates of the royal families of the two nations, tracing the career of the headstrong, passionate Cambyses, from the days of his marriage with the Egyptian princess Nitetis, whom he was deceived into accepting as the daughter of Amasis, King of Egypt, down to the times when, his ill-fated bride taking poison, he himself humbles the arms of Egypt in punishment for their deception; and, dissipated, violent, capricious, the haughty monarch meets his death, Darius the Mede reigning in his stead. A figure of infinite pathos is the gentle Nitetis; with pitiful patience meeting the cruel suspicions of Cambyses, and content to kiss his hand in her death agonies, the result of his intemperate anger.

Another interesting character is Bartja, the handsome and chivalrous younger brother of Cambyses, of whom the King is so unjustly jealous. His love for Sappho, granddaughter of the far-famed Rhodopis, is one of the most genuine conceptions in literature. Several historic characters are introduced and placed in natural settings, notably Crœsus, mentor of the unhappy Cambyses; and Darius, whose future greatness is foreshadowed in an early youth of discretion and prowess. The author has drawn a faithful picture of the times, having made a profound study of his sources. The dialogue is sparkling, and the characters are handled with precision and delicacy.

Nippur; or, Explorations and Adventures on the Euphrates. ‹The Narrative of the University of Pennsylvania Expedition to Babylonia, in the Years 1888–90.› By John Punnett Peters. Vol. i.: First Campaign. Vol. ii.: Second Campaign (1897.) The latest and most remarkable story of Babylonian exploration and discovery, carrying back to a most unexpectedly early date the distinct records of human history and of developed culture. In the lower valley of the rivers Tigris and Euphrates, both civilization and religion, literature and science, had four conspicuous seats in cities which flourished not less than eight thousand years ago. They were Eridu, the most southerly and westerly, the seat of the worship of Ea, a god of Beneficence, and of Merodach his son, especially known as a god of Mercy; Ur, the seat of the worship of the moon-god, Sin, one of whose seats was Sinai, and especially a god of goodness, the moon-deity being regarded as the Father-God, to whom the sun is a son and the evening star a daughter; Erech, farther north, the seat of the worship of Ishtar, the evening and the morning star, conceived as the equal of her brother, the sun, and the magnificent ideal of female character at the highest level of divinity; and Nippur, the most northerly and easterly, and the seat of the worship of Bel, or the sun,—conceived, not as son to the moon-god, but as a supreme god, represented by the setting sun, and most especially revealed in the flaming redness of his setting in times of excessive heat and drought; the Angry En-Lil, or «Lord of the Storm,» who caused all the weather troubles of mankind,—desolating winds, violent storms, floods, drought, and all injuries. It was by him that the Deluge was brought, and for it the good Ea, and kindly Sin, and Merodach the Merciful, charged him with cruel injustice; and the Babylonian Noah, making a sacrifice after the flood, invited all the gods except En-Lil. As god of the red sunset the nether-world was his, ruled by a son who was of like cruel temper with his father.

Nippur is thus the original seat of the conception of a god of anger and a religion of fear. It was a great and flourishing city as long before Abraham as Abraham is before our day. Its temple, commonly known as the House of En-Lil, Dr. Peters says, (just as the temple at Jerusalem was called the House of Yahweh,) had stood for about five thousand years, when it fell into ruins about or before 150 B. C. Dr. Peters speaks of «the close connection existing between Babylonian and Hebrew civilization, legends, myths, and religion.» He states also that «the new vistas of ancient history opened by the work recently done in Babylonia have shown us men in a high state of civilization, building cities, conducting conquest, and trafficking with remote lands, two thousand years before the period assigned by Archbishop Usher's chronology for the creation of the world.» The culture was Babylonian, and Nippur was its darkest development.

Babylonian Influence on the Bible and Popular Beliefs; by A. Smythe Palmer, D. D. (1897.) A small volume specially devoted to showing how the Hebrew Mosaic books evince «familiarity with the great religious epics of Babylonia, which go back to the twenty-third century B. C.,—to a date, that is, about 800 years earlier than the reputed time of Moses»; and how, in consequence of this familiarity, «Babylonian ideas were worked into these early Hebrew documents, and were thus insured persistence and obtained a world-wide currency.» That «Babylon still survives in our culture,» is Dr. Palmer's general conclusion. He especially devotes his work to showing how the Babylonian conception of *Tiamat* was reproduced in the Hebrew conception of *Tehom*, «the Deep»; how the Babylonian idea of the Deep, suggesting the Dragon of the Deep, gave the Hebrew mind its idea of Satan; and how again the idea of the Deep became, first to the Babylonians, and then to the Hebrews, the idea of a Hades, or Tartaros, or Hell. Dr. Palmer makes prominent these points: (1) that «the Hebrew record of the creation is based on the more ancient accounts which have been preserved in the Babylonian tablets»; (2) that «religious conceptions of the Babylonians, suggested by phenomenal aspects of nature, especially the Sun, lay at the base of the Hebrews' early faith»; (3) that «the Great Deep was constituted a symbol of lawlessness,» «was personified as a dragon or great serpent,» and «became a symbol of moral evil»; (4) that «among the Hebrews this serpent or dragon introduces sin»; and (5) that «this Chaos-Dragon contributed shape to later conceptions of the Devil.» He further says, with reference to «the mediatorial god, Merodach» of Babylonian belief: «It has often been remarked that Merodach, as mediator, healer, and redeemer, as forgiving sin, defeating the Tempter, and raising the dead, in many of his features foreshadowed the Hebrew Messiah»; and also: «The Babylonians themselves seem to have considered their Merodach (or Bel) and the Hebrew Ya (Jah — Jehovah) to be one and the same.» In such suggestions of study as these, Dr. Palmer's pages are very rich.

Babylonian Talmud, New Edition of the. English Translation; Original Text Edited, Formulated, and Punctuated: by Michael L. Rodkinson. Revised and Corrected by the Rev. Dr. Isaac M. Wise, President Hebrew Union College, Cincinnati, Ohio. Five volumes published (1896–97); to be completed in about twenty volumes. An edition in English translation of the whole Talmud thoroughly cleared of confusion and corruption, and brought into a readable and intelligible form, in which it can be understood in its vast range of interest, and judged upon its real merits as the great Jewish encyclopædia of religion, ethics, education, law, history, geography, medicine, mathematics, and in fact knowledge and opinion on every branch of thought and action. Dr. Wise speaks of the work as «Rodkinson's reconstruction of the original text of the Talmud»; which is confessed to have been in a very bad state, from irrelevant matter thrust in by later hands and even by hostile hands, and from corruptions such as works existing for ages in manuscript, and successively copied by scribes sometimes careless of accuracy and often free with changes or additions, are liable to. Dr. Rodkinson's perfect mastery of the Hebrew, and his comprehensive knowledge of the true Talmudical facts, with his admirable grasp of high ideals, and confidence that they are the ideals of his race and of the Talmud, have enabled him to reconstruct the original text and to give a clear and readable rendering of it in English, by which for the first time the Talmud is made as accessible to Anglo-Saxon readers as the books of the Old Testament. In his representation, «the Talmud is not a commentary on the Bible.» It is not a body of dogma to be enforced, but of opinions to be considered; «not the decisions, but the debates, of the leaders of the people;» «not a compilation of fixed regulations,» but a book of «liberty, both mental and religious,» knowing «no authority but conscience and reason.» The extreme freedom of suggestion and statement used by those who speak in it, the special reasons for many of its laws, such as the desire to break from the neck of the people the yoke of the priests, and the vein of humor running through much that seems most objectionable, are insisted on by Dr. Rodkinson as showing that «nothing could be more unfair, nothing more unfortunate, than to adopt the prevailing false notions about this ancient encyclopædia.»

Dr. Rodkinson's work is thus not only a definitive English-Hebrew Talmud, for popular reading as well as for study of Jewish lore of every kind, but it is an interpretation to the modern mind of a vast monument of Hebrew life and thought, the value of which cannot be exaggerated. Vols. i. and ii. give ‹Tract Sabbath,› in 390 pages. Vol. iii. gives ‹Tract Erubin,› of 250 pages, in which are embodied the famous Rabbinical devices for getting round the prohibitions of ‹Tract Sabbath.› Vol. iv. has ‹Tract Shekalim,› which is all about a sacred half-shekel tax, paid by every Israelite at twenty years of age; and ‹Tract Rosh Hashana› (or New Year), 232 pages. There are twelve of these ‹Tracts,› forming the first section of the entire work, called ‹Moed› (Festivals). The whole of Dr. Rodkinson's colossal task includes a new Hebrew text; some parts of which, to fill gaps in the commentary sections, he has himself composed from materials given in the Palestinian Talmud or in Maimonides. The entire work is sufficiently advanced to make its early completion secure. The reader of Dr. Rodkinson's own writings easily recognizes in his mastery of English style, and his high mental and ethical qualifications, ample assurance of his ability to make his Reconstructed Talmud an adequate text-book of the learning and the liberal spirit of modern Reformed Judaism. To Christian scholars, teachers, and students of liberal spirit, his work must be most welcome.

It may be briefly added here that there are two forms of the Talmud; namely, the Babylonian and the Palestinian. There first grew up a body of explanations and supplementary ordinances called Mishna, or teaching, designed to mark the application of Mosaic law or to supplement it. The impulse to this Mishnic development began in Babylon, during the exile there; it dominated the return to Jerusalem under Ezra; and it was brought to a final result by Rabbi Jehudah Hannasi, about 160 A. D. After the conclusion of the Mishna, there grew up two bodies of further explanation, called Gemara, one at Babylon and the other in Palestine. The Mishna thus came to exist in three greatly differing forms: Mishna by itself, and Mishna as embodied with Gemara in the Talmud of Babylon or that of Palestine. Dr. Rodkinson deals with the Babylonian form of Mishna and Gemara.

Indian Bible, The, by John Eliot, «The Apostle to the North-American Indians.» This first Indian translation of the Bible was in the dialect of the Naticks, a Massachusetts tribe of the Algonkins, and was made under the auspices of the Corporation for the Propagation of the Gospels among the Indians of New England, Eliot sending the sheets to England for approval as they came from the printing-press in Cambridge, Massachusetts.

The New Testament appeared first, in 1661; and two years after, the entire Bible, with the following title:—

MAMUSSE
WUNNEETUPANATAMWE
UP-BIBLUM GOD
NANEESIVE
NUKKONE TESTAMENT
KAH WONK
WUSKU TESTAMENT
NE QUOSHKINNUMUK NASHPE
WUTTINNENMOK CHRIST
JOHN ELIOT
CAMBRIDGE: PRINTENOOP NASHPE
SAMUEL GREEN KAH MARMADUK JOHNSON 1663

The English of which is: «The Entire—His Holy—Bible God—containing—the Old Testament—and the—New Testament—translated by—the Servant of Christ—called—John Eliot—Cambridge: printed by—Samuel Green and Marmaduke Johnson 1663.»

The English title also adds: «Translated into the Indian Language and Ordered to be printed by the Commissioners of the United Colonies in New England at the Charge and with the Consent of the Corporation in England for the Propagation of the Gospels among the Indians of New England.»

Some of the Indian words used by Eliot are so extremely long that Cotton Mather thought they must have been stretching themselves ever since the confusion of tongues at Babel. A second revised and corrected edition was printed in 1685, only twelve copies of which are known to exist. An edition with notes by P. S. Du Poneau, and an introduction by J. Pickering, was published in Boston in 1822. When the original edition was issued, twenty copies were ordered to be sent to the Corporation, with the Epistle Dedicatory addressed—«To the High and Mighty Prince Charles the Second by the Grace of God, King of Great Britain, France, and Ireland, Defender of the Faith, etc. The Commissioners of the United Colonies in New England with all Happiness: Most Dread Sovereign, etc.!»

The commercial as well as the religious rivalry of England with Spain creeps out in the Epistle which compares the fruits of the Spanish Conquests in America, brought home in gold and silver, with «these fruits of the colder northern clime as much better than gold as the souls of men are more worth than the whole world!»

Henry the Seventh's failure to become the sole discoverer and owner of America finds its compensation in «the discovery unto the poor Americans of the True and Saving knowledge of the Gospel,» and «the honour of erecting the Kingdom of Jesus Christ among them was reserved for and does redound unto Your Majesty and the English Nation. After ages will not reckon this inferior to the other—May this nursling still suck the breast of Kings and be fostered by Your Majesty!»

A copy of the edition of 1663, with the Epistle Dedicatory, was sold in 1882 for $2,900.

Central America, Incidents of Travel in (and in Chiapas and Yucatan). By John Lloyd Stephens. (2 vols., 1841.) The story of a journey of nearly 3,000 miles, including visits to eight ruined cities, monuments of a marvelously interesting lost civilization; that of the Maya land, the many cities of which, of great size, splendor, and culture, rivaled those of the Incas and the Montezumas.

Ten editions of this book were published within three months. Two years later, Mr. Stephens supplemented this first adequate report of the character of Central American antiquities by a second work, his ‹Travel in Yucatan,› in which he reported further explorations extended to forty-four ruined cities. At an earlier date he had published ‹Travel in Egypt, Arabia Petræa, and the Holy Land› (2 vols., 1837), and ‹Travel in Greece, Turkey, Russia, and Poland› (2 vols., 1841).

Central America, by Ephraim George Squier. Notes On: 1854. The States of: 1857. Two works by an American archæologist of distinction, who, after a special experience in similar researches in New York, Ohio, and other States, entered on a wide and protracted research in Central America in 1849; published a work on Nicaragua in 1852; and later gave, in the two works named above, a report of observations on both the antiquities and the political condition of Central America, the value of which has been widely recognized. The ‹Serpent Symbols› (1852) of Mr. Squier attracted attention as a study of great value in the baffling science of primitive religion and speculation on nature; and his ‹Peru: Incidents and Explorations in the Land of the Incas› (1877), was the result of exhaustive investigations of Inca remains, and a most valuable contribution to knowledge of ancient Peru.

America, The Narrative and Critical History of, edited by Justin Winsor. This history was prepared upon a co-operative plan (which the editor had previously adopted for his ‹Memorial History of Boston›), of dividing historical work into topical sections, and assigning these divisions to different writers, each eminent in his own department, all of whom worked synchronously, thus bringing the whole work to rapid and accurate completion. Each chapter has two parts: first a Historical Narrative which groups the salient points of the story, and embodies the result of the latest researches; second, a Critical Essay by the editor, which, with the appended notes on specific points, is a new procedure in historical methods. In these critical essays are set forth the original sources of the preceding narrative,—manuscripts, monuments, archæological remains,—with full accounts of their various histories and locations; the lives of those who have made use of them; the writers who are authorities upon the several subjects; societies interested in them; and critical statements of existing knowledge and the conditions bearing upon future study. The work is chiefly designed for, and chiefly useful to, writers rather than readers of history: to each of the former it may save months or perhaps years of search for materials, and the constant duplication of such researches already made. It is in fact a co-operative bureau of first-hand sources. It begins with the earliest facts known about the whole continent and its aboriginal inhabitants, including a discussion of the pre-Columbian voyages; describes the different discoveries and settlements by European nations,—Spanish, English, French, and Dutch; and the rise and history of the United States, down to the close of the Mexican war and the end of the year 1850. For the rest of the continent the history is continued down to about 1867. The authors engaged in this work are distinguished each in his own field of study, and much valuable material of an archæological and genealogical character was furnished to them by the leading learned and historical societies. In bibliography there is, along with other important matter, a careful collation of the famous «Jesuit Relations»; and in cartography—a subject of which Mr. Winsor had long made a special study—the work is noticeably strong. The publication extended over the years 1884–89.

America. Periods in the Modern History of, by John Fiske.

The Discovery of America. 2 vols., 1892. The initial work of Mr. Fiske, designed to serve as the first section of a complete History of America. It very fully and carefully covers the ground of aboriginal America in the light of recent research; and of the long and slow process through which the New World became fully known to the Old. The story of voyages before Columbus by the Portuguese, and of what Cabot accomplished, is given at length; the part also which Vespucius played, and the questions about it which have been so much discussed. Mr. Fiske's estimate of Columbus does not depart very much from the popular view. He gives an account of ancient Mexico and Central America, and a full sketch of the conquest of Mexico and Peru. The work thus makes a complete Introduction to American history as most known to English readers: the history of the planting of North America in Virginia, New England, New York, Delaware, Pennsylvania, Maryland, and the Carolinas.

The American Revolution. This volume, originally intended for beginners in history, owes its vogue to the author's terse and flexible vernacular; his sense of harmonious and proportionate literary treatment; and that clear perception of the relative importance of details, and firm yet easy grasp of principles and significant facts, resulting from the trained exercise of his philosophic powers. ‹The American Revolution› was first published in 1891; but the edition of 1896 is «illustrated with portraits, maps, facsimiles, contemporary views, prints, and other historic materials.» This work exhibits a delightful vivacity and dramatic skill in the portraiture of Washington as the central figure of the American revolt against the arbitrary government of George the Third. A full treatment of the earlier tyranny of the Lords of Trade, leading up to the crisis, is followed by Washington's entrance on the scene, at Cambridge, as commander-in-chief of the American forces. The military gains of Washington in spite of the enemy's large resources, and the varying fortunes of the patriot army, leading down through the discouragements of Valley Forge and up again, through the campaigns of the South and of Virginia, to final success, are shown by Mr. Fiske with remarkable clearness and skill. Finally he points out the broad results to all future civilization of the triumph of the Colonial cause, in the surrender of Cornwallis. His point of view is one with that of John Morley, who says: «The War of Independence was virtually a second English Civil War. The ruin of the American cause would have been also the ruin of the Constitutional cause in England; and a patriotic Englishman may revere the memory of Patrick Henry and George Washington, not less justly than the patriotic American.»

The Critical Period of American History, 1783–1789. In this volume Mr. Fiske's powers are especially tested, and his success in a great task conspicuously shown. The study which he makes of the characters of the two contrasted originators of policies, Washington and Jefferson, of the economic problems of the time, of the way in which the Tories or Loyalists were dealt with at the close of the war, and of the course of events in Great Britain upon the close of the Revolution, conspicuously illustrates his method, and his mastery of the materials of a story second to none in our whole national history in both interest and importance.

America, A History of the Civil War in, by Philippe, Comte de Paris. In the summer of 1861, Philippe, Comte de Paris, joined the Northern army, rather as a spectator than as an active participant in affairs. He was appointed to McClellan's staff, and for a year followed the fortunes of the North. He returned to France with much valuable material concerning the history of that first year, to which he added, between 1862 and 1874, an equal amount of important information bearing upon the remaining years of the War. In 1875 the first volume of the translation was issued. Three other volumes appeared, in 1876, 1883, and 1888, respectively. The banishment of the Comte de Paris from France cut short the work, which has never been finished, but ends with the close of the account of the Red River Expedition under General Banks.

The historian writes from the point of view of an unprejudiced spectator. His object was not to uphold one side or the other, but to present to Europe a clear and impartial account of one of the most momentous struggles in history. As his work was addressed primarily to a European audience, much space is devoted to the conditions which brought about the conflict, to the formation and history of the United States army, and to the character of the country which was the scene of action. His is an essentially military history: marches and countermarches are described with an amount of detail which, but for the admirable clearness of style, would sadly confuse the lay mind. In his judgments, both of men and of events, the Comte de Paris is very impartial; though a slightly apologetic tone is often adopted in regard to the Administration, and a certain lack of enthusiasm appears towards many officers of Volunteers, notably in the later years of the war. This attitude of mind was doubtless due to his natural prepossession in favor of a regular army and an unchanging form of government.

All things considered, this history remains the standard military history of the Civil War. Its clearness, impartiality, and scientific precision assure its position.

America and the Americans, from a French point of view, is a swift external judgment of civilization as seen in the United States of to-day. The spectator, whose knowledge appears too intimate to be that of a foreigner and a tourist, passes in review the streets, hotels, railroads, newspapers, politics, schools, homes, children, habits of thought, and manners and customs of social life, chiefly in the larger cities and watering-places of the country. He sets down naught in malice, even if he extenuates nothing. In the mirror which he holds up, the candid American sees himself at full length, as a very imperfectly civilized person, extravagant and superficial, placing far too much value on money and the material things of life, and far too little on genuine refinement and culture. The book is extremely entertaining, and the reader who takes it up in the proper frame of mind will not only read it through, but be apt to make the comment of Benedick: «Happy are they who hear their detractions, and can put them to mending.»

American Commonwealth, The, by James Bryce (the eminent historian of the Holy Roman Empire) is a study of the political, social, and economic features of what its author calls «the nation of the future»; and the most important study since De Tocqueville's ‹Democracy.› Mr. Bryce deals with his subject in six grand divisions: Part i. treats of the federal government,—its executive legislative, and judiciary departments, with a survey of their powers and limitations; the relation existing between the federal government and the State governments; constitutional development and its results. Part ii. considers the State governments (including rural and city governments), their departments, constitutions, merits, and defects. Part iii. is devoted to the political machinery and the party system, giving a history of the origin and growth of political parties; their composition; their leaders, past and present; and their existing conditions and influences. Part iv. is concerned with public opinion,—its nature and tendencies; the means and causes for its control of all important issues in the various sections of the Union. Part v. gives concrete illustrations of the matters in the foregoing chapters, together with a discussion of the «strength and weakness of democratic government as it exists in the United States.» Part vi. is confined to non-political institutions: the aspects of society, the intellectual and spiritual forces upon which depend the personal and political welfare of unborn generations of American citizens; and upon whose success or failure rests the promulgation of American democratic ideals and principles among the nations. The work is lucidly written, free from technicalities, and fluent in style, so that it is as easy for the laity to comprehend, as for those initiated by practical experience into the workings of our government. The chapters dealing with the professional and social sides of American life, and especially those devoted to the American universities, have been enthusiastically received by Americans,—some American universities accepting the work as a text-book in their schools of law, economics, and sociology.

American Contributions to Civilization, and Other Essays and Addresses, by Charles W. Eliot: 1897. A collection of miscellaneous addresses and magazine articles, written during the last twenty-five years by the president of Harvard University; not, however, including any educational papers. The ‹American Contributions› is the subject of the first only, out of about twenty papers. There are included also the very remarkable set of inscriptions prepared by President Eliot for the Water Gate of the World's Fair; that for the Soldiers' Monument on Boston Common; and those for the Robert Gould Shaw monument, commemorating the 54th Regiment Massachusetts Infantry. Through the entire volume there appear a grasp of conception, a strength and refinement of thought, and a clearness and vigor of style, very rarely found in writers on themes not involving imagination or making appeal to feeling.

American Crisis, The, is the general name given to a series of political articles by Thomas Paine. These articles are thirteen in number, exclusive of a ‹Crisis Extraordinary› and a ‹Supernumerary Crisis.› The first and most famous, published in the Pennsylvania Journal, December 19th, 1776, began with the famous sentence, «These are the times that try men's souls.» «It was written during the retreat of Washington across the Delaware, and by order of the commander was read to groups of his dispirited and suffering soldiers. Its opening sentence was adopted as the watchword of the movement on Trenton, a few days after its publication, and is believed to have inspired much of the courage which won that victory.» The second ‹Crisis› is addressed to Lord Howe on the occasion of his proclamations to the American people, in the interests of Great Britain. The third ‹Crisis› is dated April 19th, 1777, two days after the appointment of Paine to the secretaryship of the Committee of Foreign Affairs. The fourth appeared shortly after the battle of Brandywine, in the fall of 1777. The fifth was addressed to General William Howe, and was written when Paine was employed by the Pennsylvania Assembly and Council to obtain intelligence of the movements of Washington's army. The sixth was addressed to the British Commissioners appointed to «treat, consult, and agree, upon the means of quieting the Disorders» in the colonies. The seventh and eighth addressed the people of England; and the ninth, no particular person or body of persons. The tenth was on the King of England's speech at the opening of Parliament, November 27th, 1781. The eleventh considered the Present State of News. The twelfth was addressed to the Earl of Shelburne. The thirteenth and last, published April 19th, 1783, bears the title, ‹Thoughts on the Peace, and the Probable Advantages thereof.› It opens with the words, «The times that tried men's souls are over.» The pamphlets throughout exhibit political acumen and the common-sense for which Paine was remarkable. As historical evidence of the underlying forces in a unique struggle, and as a monument to patriotism, they possess great and lasting value.

American Hero Myths: A Study in the Native Religions of the Western Continent, by Daniel G. Brinton, 1882. A work designed to present—as it occurs among nations of America widely separated—the myth or story of a national hero or initiator of the culture of a tribe, the author of its civilization, teacher of its arts, and at the same time either a son or an incarnation of the deity. Dr. Brinton traces this myth among the Algonkins and Iroquois, the Aztecs, the Mayas, and in the empire of the Incas, showing the strange similarity in all the accounts of this mysterious early benefactor and teacher. He further explains that it was the fundamental myth in the religious lore of American nations; and declares his opinion that in this native American belief there was a germ of religious and moral evolution which should not have been sacrificed, and that «the native tribes of America have lost ground in morals and religion» since their contact with the Christian white race.

American Political Economy, by the late Professor Francis Bowen of Harvard University, is a standard treatise on the subject, widely used as a text-book in colleges, and one of the most exhaustive studies of American economic conditions ever made. The author frankly takes his stand on the ground that while there are a few abstract scientific principles governing political economy, it is essentially a practical science to be examined in relation to each country by itself, if wise conclusions are to be reached. That is Professor Bowen's method with respect to the United States; and he is a vigorous advocate of a certain kind of protection and of a single money standard, sharply criticizing the management of the government currency and finance from 1860 up to the time of the publication of his work in 1870. The admirably clear, simple language in which Professor Bowen writes makes his treatise one for general reading, and has been a factor in giving it popularity as a class-book.

American Revolution, The Literary History of. Vol. i., 1763–1776; Vol. ii., 1776–1783. By Moses Coit Tyler: 1897. A work of great research and accurate learning, presenting the inner history of the Revolution period, 1763–1783, as set forth in the writings of the two parties in the controversy of the time. The Loyalists or Tories, as well as the Revolutionists, are heard; and all forms of the literature of the time have been made use of, the lighter as well as the more serious, poetry as well as prose, and in fact everything illustrative of the thoughts and feelings of the people during the twenty years' struggle for independence. The care and thoroughness with which neglected persons and forgotten facts have been brought into the picture make the work not only very rich in interest, but an authority not likely to be displaced by future research. A conspicuous feature of the work, on which the author lays great stress, and which is likely to give it increasing interest with the lapse of time, is the pains taken to show that the Revolution ought not to have created an almost hopeless feud between America and England, and that a correct understanding of its history is calculated to do away with this feud. The fascination of Mr. Tyler's history is greatly heightened by its spirit of charity and fairness, and by his suggestions looking to complete future reconciliation between America and England.

England, Constitutional History of, in its Origin and Development, by William Stubbs. (1875–78.) A work of the highest authority on, not merely the recognized developments of fundamental law, but the whole state of things constituting the nation, and giving it life, character, and growth. The three volumes cover the respective periods from the first Germanic origins to 1215, when King John was forced to grant the Great Charter; from 1215 to the deposition of Richard II., 1399; and from 1399 to the close of the mediæval period, marked by the fall of Richard III. at Bosworth, August 22d, 1485, and the accession of Henry of Richmond. The full and exact learning of the author, his judgment and insight, and his power of clear exposition, have made the work at once very instructive to students and very interesting to readers. The fine spirit in which it discusses parties and relates the story of bitter struggles, may be seen in the fact that its last word commends to the reader «that highest justice which is found in the deepest sympathy with erring and straying men.»

An additional volume of great importance is Professor Stubbs's ‹SELECT CHARTERS AND OTHER ILLUSTRATIONS OF ENGLISH CONSTITUTIONAL HISTORY, from the earliest times to the Reign of Edward the First,› 1876. It is designed to serve as a treasury of reference and an outline manual for teachers and scholars. It follows the history for a sufficiently long period to bring into view all the origins of constitutional principle or polity on which politics have since built.

English Constitution, History of the, by Dr. Rudolf Gneist. Translated by Philip A. Ashworth. (2 vols., 1886.) A history covering a full thousand years from the Anglo-Saxon foundation to the present. Hallam's Constitutional History only comes down to the last century, Stubbs's only to Henry VII.; and even for the periods they cover, or that of Sir Erskine May's supplement, Dr. Gneist's work, though primarily designed only for the German public, is eminently worthy of a high place beside them among authorities accessible to English students. The same author's ‹Student's History of the English Parliament› is a specially valuable handbook.

England, Constitutional History of, since the accession of George III.: 1760–1871. By Sir Thomas Erskine May. The history of the British Constitution for a hundred years, showing its progress and development, and illustrating every material change, whether of legislation, custom, or policy, by which institutions have been improved and abuses in the government corrected. The work deals also with the history of party; of the press, and political agitation; of the church; and of civil and religious liberty. It concludes with a general review of the legislation of the hundred years, its policy and results.

English Constitution, The, and Other Essays. By Walter Bagehot. (1867, 1885.) A very interesting discussion of the underlying principles of the English Constitution, by a thoroughly independent and suggestive thinker. The central feature of the work is its proof that the House of Commons stands supreme as the seat of English law, and that the throne and the Lords are of use to balance and check the Commons not directly, but indirectly through their action on public opinion, of which the action of the Commons should be the expression. By means of the cabinet, the executive government and the legislative Commons are a very close unity, and are the governmental machine, to which the Crown and the Lords are related only as seats of influence through which the public mind can be formed and can operate. He also shows that the function of the monarchy is not now that of a governing power, as once, but to gain public confidence and support for the real government, that of Parliament. «It [the monarchy] raises the army, though it does not win the battle.» The lower orders suppose they are being governed by their old kingship, and obey it loyally: if they knew that they were being ruled by men of their own sort and choice they might not. Bagehot's work is a text-book at Oxford, and is used as such in American universities.

A volume of essays on ‹Parliamentary Reform,› by Mr. Bagehot, appeared in 1884. Its most striking and valuable feature as permanent literature is the historical review of the function of «rotten boroughs,» from the accession of the Hanoverian dynasty to their abolition by the Reform Bill of 1832. He does not share the popular disgust for them, though he admits that by 1832 they had survived their usefulness. He shows that the system amounted simply to giving the great Whig families a preponderating power in Parliament, which for many years was the chief bulwark against a restoration of the Stuarts, the small squires and the Church being so uneasy at casting off the old house that there was always danger of their taking it back.

England in the Eighteenth Century, History of, by W. E. H. Lecky. (8 vols., 1878–90.) A work of thorough research and great literary excellence, the object of which is to disengage from the great mass of facts those which are of significance for the life and progress of the nation, and which reveal enduring characteristics. It deals with the growth or decline of the monarchy, the aristocracy, and the democracy; of the Church and of Dissent; of the agricultural, the manufacturing, and the commercial interests; the increasing power of Parliament and of the press; the history of political ideas, of art, of manners, and of belief; the changes that have taken place in the social and economical condition of the people; the influences that have modified national character; the relations of the mother country to its dependencies; and the causes that have accelerated or retarded the advancement of the latter. In its earliest form the work dealt with Ireland in certain sections, as the general course of the history required. But on its completion, Mr. Lecky made a separation, so as to bring all the Irish sections into a continuous work on Ireland in the eighteenth century, and leave the other parts to stand as England in the eighteenth century. In a new edition of twelve volumes, seven were given to England and five to Ireland. Mr. Lecky writes as a Liberal, but as a Unionist rather than Home Ruler.

English Nation, The, by Arouet de Voltaire. (1733.) These letters concerning the English nation were written by Voltaire while on a visit to London to his friend Thiriot. Though very simple in style and diction, they are graced by a certain charm and by delicate touches which are a constant delight.

They might be divided into four main sections. The Quakers, Presbyterians, Episcopalians, and Unitarians occupy the first seven letters, and are subjected to the witty but not biting remarks of the French critic. The second division discusses the government of England as a whole. The philosophy of Locke and the science of Sir Isaac Newton, with an interesting letter on Inoculation, including its history and uses, can be classed together in the third division. To all lovers of English literature, and especially of Shakespeare, the fourth division is of much interest. In his remarks on the English drama, Voltaire says of Shakespeare, «He was natural and sublime, but had not so much as a single spark of good taste.»

In speaking of religion, Voltaire says, «Is it not whimsical enough that Luther, Calvin, and Zuinglius, all of 'em wretched authors, should have founded sects which are now spread over a great part of Europe, when Sir Isaac Newton, Dr. Clark, John Locke, and Mr. Le Clerc, the greatest philosophers as well as the ablest writers, should scarce have been able to raise a small handful of followers?»

England: Its People, Polity, and Pursuits, by T. H. S. Escott. (2 vols., 1879.) A work designed to present a comprehensive and faithful picture of the social and political condition of the England of the nineteenth century, the England of to-day. No attempt at historical retrospect is made, except in so far as it is necessary for understanding things as they are now. The author spent much time in visiting different parts of England, conversing with and living amongst the many varieties of people, which variety is a remarkable fact of English society. He made also a large collection of materials, to have at his command exact knowledge of the entire world of English facts. His general conception is that certain central ideas, which he explains in his introductory chapter, and around which he attempts to group his facts and descriptions, will enable him closely and logically to connect his chapters, and show a pervading unity of purpose throughout the work. The land and its occupation, the cities and towns, commerce, industries and the working classes, pauperism, co-operation, crime, travel and hotels, education, society, politics, the Crown, the crowd, official personages, the Commons, the Lords, the law courts, the public services, religion, philosophy, literature, professions, amusements, and imperial expansion, are his special themes.

English Traits, by Ralph Waldo Emerson, 1856, comprises an account of his English visits in 1833 and 1847, and a series of general observations on national character. It is the note-book of a philosophic traveler. In the earlier chapters, the sketches of his visits to Coleridge, Carlyle, and Wordsworth, while personal in some degree, reveal Emerson's character and humor in a delightful way. The trend of his mind to generalization is evident in the titles given to the chapters. With the exception of ‹Stonehenge› and ‹The Times,› they are all abstract,—‹Race,› ‹Ability,› ‹Character,› ‹Wealth,› or ‹Religion.› Far removed from provincialism, the tone is that of a beholder, kindred in race, who, while paying due respect to the stock from which he sprang, feels his own eyes purged of certain illusions still cherished by the Old World. These playthings, as it were, of a full-grown people,—the court and church ceremonial, thrones, mitres, bewigged officials, Lord Mayor's shows,—amused the observer. «Every one of these islanders is an island himself, safe, tranquil, incommunicable.» This work remains unique as a searching analysis, full of generous admiration, of a foreign nation's racial temperament, by a strongly original individuality.

English Notes, by Nathaniel Hawthorne (1870), was published by his wife after his death. During his residence as consul at Liverpool, he kept a close record of all that struck him as novel and important in the United Kingdom. Much of this material he afterwards developed in a series of sketches entitled ‹Our Old Home.› The remaining notes, given to the public in their original form of disconnected impressions, are interesting for their animation and vigorous bits of description. They are a striking revelation of Hawthorne's personality, and show the cheerful side of a man usually considered gloomy. In spite of the shyness which made after-dinner speeches a trial to him, he formed many delightful friendships. With his wife and children he roamed about Liverpool and London, visited many cathedral towns, and lingered at Oxford and among the lakes. He speaks of himself as not observant; but if he missed detail, he had the rare faculty of seizing the salient features of what he saw, and conveying them to others. His constant preoccupation was with the unusual or fantastic in human experience, and this led him to observe much that most spectators would have failed to see.

Junius Letters, The. During the period between November 21st, 1768, and January 21st, 1772, there appeared in the London Daily Advertiser a series of mysterious letters aimed at the British ministry of that day, and signed by various pen-names — the most remarkable of them by that of one «Junius.» During the century ensuing, the authorship of these epistles has been assigned with some degree of probability. Yet enough of uncertainty, of mystery, still remains to make the genesis of the ‹Junius Letters› one of the most interesting of literary puzzles. A bibliography has developed, and new light is still shed from time to time upon the problem. Meanwhile the merits of the ‹Letters› have been sufficient to give them a life all the more vigorous, perhaps, because they have been conjecturally assigned to Sir Philip Francis.

The author was a man thoroughly cognizant of British politics; a vehement opponent of the government, and of the ministerial leaders, Sir William Draper, the Duke of Grafton, and the Duke of Bedford; a supporter of Wilkes, the opposition chief; and a fiery pleader for popular liberty. The dominant message is sounded in these words from the first letter of the series: «The admission of a free people to the executive authority of government is no more than compliance with laws which they themselves have enacted.» Much constitutional knowledge is shown in these trenchant attacks, which continually refer to the British Constitution as the bulwark of the people's rights. In manner, the letters are vigorous, bold, and among the finest specimens of impassioned invective and irony in English literature. To read them now is to understand readily the stir they made on their appearance before an already excited public.

For years their authorship was not assigned to Francis. Burke, Lord Temple, Hamilton, Dr. Butler, Wilkes, and several others were suspected, and many ingenious arguments proved the validity of this claim or that, no less than thirty-five names having been considered by students of the subject. In 1813, forty years after their publication, John Taylor published his ‹Discovery of the Author of the Letters of Junius,› in which they were attributed to Sir Philip Francis and his father; the first of whom was still living when the volume appeared, and did not deny them.

Sir Philip Francis, son of an Irish clergyman and schoolmaster of repute, a man of culture and travel, holding important governmental positions and having intimate knowledge of the political machine, was, at the time the ‹Letters› appeared, in the War Office. Taylor points out that Junius shows remarkable familiarity with that department, many of the letters having been written upon war-office paper. It is known, too, that Francis kept elaborate note-books on the English constitutional questions so ably discussed in the ‹Letters.› Woodfall, the publisher of the Daily Advertiser, in which the ‹Junius Letters› were printed, was a schoolmate of Francis at Eton. Expert examination of the disguised handwriting in which the letters were penned, identified it with the hand of Francis. W. R. Francis, Sir Philip's grandson, in his ‹Junius Revealed,› strengthens the case. He discovered a poem known to be written by Francis, yet copied out in the feigned hand of Junius. He found also that several of the seals used on the ‹Junius Letters› were used on private letters by Francis. To these significant facts the grandson adds that Sir Philip's character, as revealed in his official work, was of the same arrogant, sarcastic strain which comes out in the Advertiser communications.

This testimony, some of it very significant, more of it cumulative in effect, makes altogether a good case for the Franciscan theory. Judging the ‹Letters› as literature, however, the whole question of the personality of Junius becomes a secondary one. Enough that they represent one of the most powerful examples of political polemics in English literature, which even now, when the events that begot them seem but the shadow of a shade, stir the blood and compel admiration. The letter which made the deepest sensation at the moment is the famous one addressed to the King. The edition of 1812, upon which the many later ones are based, is that of Woodfall, the publisher, who was arraigned for trial because of printing the Junius screeds.

Letters of Horace Walpole, fourth Earl of Orford (1798), are among the most brilliantly written correspondence of the eighteenth century; and new editions, with added pages, continued to appear down to 1847. Enjoying the income of three sinecures secured to him through his father, the thrifty Sir Robert, the elegant Horace dawdles through a charming society life, dilating, for the pleasure of the pretty women and fashionable men whom he chooses to favor with his observations, on the butterfly world of trifles and triflers in which he flutters his fragile wings. A fascinating chronicle of small-talk it is, which this busy idle gentleman has bequeathed to later generations. His own hobbies and fancies, as he indulges them in his Gothic villa at Strawberry Hill, he dwells upon with an indulgent smile at his own weakness; and he praises or condemns, with equal mind, the latest fashions of Miss Chudleigh's ball, the American war, or his own love of scenery. Witty, lively, thoroughly cheery, are his descriptions of his environment. «Fiddles sing all through them,» says Thackeray; «wax-lights, fine dresses, fine jokes, fine plate, fine equipages, glitter and sparkle there: never was such a brilliant, jigging, smirking Vanity Fair as that through which he leads us.» Perfectly heartless, quite superior to emotion, these gossipy pages of the «most whimsical of triflers and the wittiest of fops» have never failed to delight the literary public of succeeding generations, which enjoys seeing the eighteenth century reflected in the mirror of a life long enough to stretch from Congreve to Carlyle.

Berry, Miss, The Journals and Correspondence of. Edited by Lady Theresa Lewis. These interesting records cover the long period 1783–1852,—say from American Revolution to Crimean War, nearly. They were edited by Lady Lewis at Miss Berry's request, and were published in three volumes in 1865

Miss Mary Berry was born in 1763, and was brought up with her younger sister Agnes. Neither of the two was robust, and a large part of their lives was spent traveling on the Continent in search of health. While young girls the Misses Berry became acquainted with Horace Walpole, afterwards Lord Orford, and the friendship then begun ended only with his death in 1797. The lonely old man was charmed with their good sense and simplicity, and his intercourse and correspondence with them comforted his declining years. He bequeathed his papers to Miss Berry, who edited and published them, as well as the letters of his friend Madame du Deffand. She also wrote some original works, the most important being ‹A Comparative View of Social Life in England and in France,› in which she strongly advocated a better understanding between the two countries. She devoted herself to the serious study of events and character, and lived with her sister in modest retirement. They were long the centre of a little coterie of choice spirits, and both died in 1852, beloved and lamented by the children and grandchildren of their early friends.

The extracts from the journals are chiefly descriptive of Miss Berry's travels, and are valuable as pictures of manners and customs that have changed, and of modes of travel long obsolete. But the main interest attaches to her account of the people she met, among whom were Scott, Byron, Louis Philippe, and the Duke of Wellington. She was an intimate friend of Princess Charlotte; and one of the most important papers in the collection is Lady Lindsay's journal of the trial of Queen Caroline, written expressly for Miss Berry.

The correspondence is even more interesting than the journals, and contains many of Horace Walpole's letters hitherto unpublished. They touch lightly on political and social topics, and show his genial nature and brilliant style, as well as his unaffected devotion to the young ladies. We find several letters from Joanna Baillie and from Madame de Staël, who were both warm personal friends of Miss Berry. There are also cordial letters from Canova, Lord Jeffrey, Sydney Smith, and other celebrities. The reader owes a debt of gratitude to Miss Berry for preserving these interesting and valuable papers, and to Lady Lewis for her careful and sympathetic editorship.

Castle of Otranto, The, by Horace Walpole. It is curious that a man with no purpose in life beyond drinking tea with Lady Suffolk, or filling quarto note-books with court gossip, should produce an epoch-making book; — for the ‹Castle of Otranto,› with its natural personages actuated by supernatural agencies, is the prototype of that extraordinary series of romantic fictions which began with Anne Radcliffe, and was superseded only by the Waverley novels.

The reader's interest is aroused with the first page of the romance, and never flags. Conrad, son of Manfred, Prince of Otranto, about to marry Isabella, daughter of the Marquis of Vicenza, is found in the castle court, dashed to pieces under an enormous helmet. Now deprived of an heir, Manfred declares to Isabella his intention of marrying her himself; when, to his horror, his grandfather's portrait descends from the wall, and signs to Manfred to follow him. Isabella meanwhile, by the assistance of a peasant, Theodore, escapes to Friar Jerome. For this intervention, Manfred, now returned from his tête-à-tête with his grandfather's phantom, leads the youth into the court to be executed, when he is found to be Jerome's son, and is spared. At this moment a herald appears demanding of Manfred, in the name of Prince Frederick, his daughter Isabella, and the resignation of the principality of Otranto usurped from Frederick; who follows the proclamation, is admitted to the castle and informed of Manfred's desire to marry Isabella, when word comes that she has escaped from Jerome's protection. A series of ludicrous portents hastens the dénouement: drops of blood flow from the nose of the statue of Alphonso, the prince from whose heirs the dukedom has been wrested; unrelated arms and legs appear in various parts of the castle; and finally, in the midst of the rocking of earth, and the rattling of «more than mortal armor,» the walls of the castle are thrown down, the inmates having presumably escaped. From the ruins the statue of Alphonso, raised to gigantic proportions, cries, «Behold in Theodore the true heir of Alphonso.» Isabella, having been rescued at the critical moment, is of course married to Theodore.

This wildly romantic tale, published in 1764, was enthusiastically received by the public; who, as Mr. Leslie Stephen so well says, «rejoiced to be reminded that men once lived in castles, believed in the Devil, and did not take snuff or wear powdered wigs.»

Mysteries of Udolpho, The, by Mrs. Anne Radcliffe. (1795.) Like the famous ‹Castle of Otranto› of Horace Walpole, this story belongs to the school of lime-light fiction. Udolpho is a mediæval castle in the Apennines, where, during the seventeenth century, all sorts of dark dealings with the powers of evil are supposed to be carried on. The love-lorn lady who is more or less the victim of these supernatural interferences is an English girl, Emily St. Aubyn; and her noble and courageous lover, who finally lays the spell, is the Chevalier Velancourt. The plot, such as it is, is quite indescribable; and the interest of the book lies in the horrors which accumulate on horror's head. Modern taste finds the romance almost unreadable, yet Sheridan and Fox praised it highly; the grave critic and poet-laureate Warton sat up all night to read it; and Walter Scott thought that, even setting aside its breathless interest as a story, «its magnificence of landscape, and dignity of conception of character, secure it the palm»; while the author of ‹The Pursuits of Literature,› a distinguished scholar, who knew more of Italian letters than any other man in England, discourses on «the mighty magician of ‹The Mysteries of Udolpho,› bred and nourished by the Florentine Muses in their sacred solitary caverns, amid the paler shrines of Gothic superstition and in all the dreariness of enchantment: a poetess whom Ariosto would with rapture have acknowledged.»

Children of the Abbey, The, by Regina Maria Roche. The Earl of Dunreath, marrying a second time, is induced by the machinations of his wife to cast aside her stepdaughter, for a luckless marriage. It is with the children of this marriage that the story deals. The motherless Amanda is the heroine; and she encounters all the vicissitudes befitting the heroine of the three-volume novel. These include the necessity of living under an assumed name, of becoming the innocent victim of slander, of losing a will, refusing the hands of dukes and earls, and finally, with her brother, overcoming her enemies, and living happy in the highest society forever after. The six hundred pages, with the high-flown gallantry, the emotional excesses, and the reasonless catastrophes of the eighteenth-century novel, fainting heroines, love-lorn heroes, oppressed innocence, and abortive schemes of black-hearted villainy, form a fitting accompaniment to the powdered hair, muslin gowns, stage-coaches, postilions, and other picturesque accessories.

Old St. Paul's, by William Harrison Ainsworth. This historical story, dealing with the horrors of the plague which depopulated London in 1665, was published in 1841. The old cathedral of St. Paul's is made the scene of various adventures. The plot recounts the many attempts of the profligate Earl of Rochester to obtain possession of Amabel Bloundel, the beautiful daughter of a London grocer. The hero is Leonard Holt, an apprentice of the grocer, who is in love with Amabel but is rejected. The Earl is finally successful and carries off Amabel, to whom he is married. She, like many of the other characters, dies of the plague.

Leonard Holt frustrates the Earl's attempts until he is himself stricken with the plague; but he recovers from it and lives to save the life of King Charles during the great fire of London, of which historical event a graphic description closes the story. Leonard, in return for his services to the King, is created Baron Argentine; and marries a lady of title, who at the opening of the story is supposed to be the daughter of a blind piper, and has loved him patiently all through the six volumes.

The book is not cheerful reading, for one is brought into contact, on almost every page, with ghastly details of the plague, — the dead-cart, the pest-house, the common burial pit, and other terrors. The language of all the characters is of the most elegant type, and the conversation of the most common people is couched in terms as elegant as that of King Charles and the profligate courtiers by whom he is surrounded. But it once had vogue.

Guy Livingstone, by George Alfred Lawrence. This novel, published in England in 1857, was the first of a class of stories which extol and glorify a hero endowed with great muscular strength and physical prowess; and while not representing any particular school of thought or feeling, it expressed an increasing demand for a literary model possessed of strength and sternness both of mind and body. Guy Livingstone is a young Englishman of wealth, who combines enormous physical strength with grimness and ferocity of disposition. His pugilistic prowess enables him to thrash prize-fighters and perform various remarkable exploits, which are admiringly chronicled by Livingstone's intimate friend Hammond, the raconteur of the story, who is entertained among other guests at the hero's ancestral hall, Kerton Manor in Northamptonshire. Here had dwelt Guy's ancestors, whose portraits were characterized by «the same expression of sternness and decision» as distinguished their powerful descendant. In this circle of friends are Mr. Forrester, a dandified life-guardsman; Miss Raymond, with whom Forrester is in love; and Flora Bellasys, a voluptuous beauty. Mr. John Bruce, a Scotchman, is introduced; who is engaged to Miss Raymond, and who is made uncomfortable by the other guests on account of his lack of suitable enthusiasm for field sports. Forrester and Miss Raymond afterwards elope, aided by Livingstone, whose engagement to Miss Constance Brandon, a beautiful young woman of refined tastes, soon takes place. In a thoughtless moment the hero flirts with Flora, and is discovered by Constance kissing her rival in a conservatory. Constance at once casts Livingstone off, and then pines away and dies, after summoning her lover to her bedside, which he reaches in time for a last interview, in which she foretells his early death. He is stricken with brain fever, and during his convalescence is visited by Flora, whom he refuses either to see or to forgive. He emerges from his sick-room changed and softened in nature. He goes to Italy; where he tracks down Bruce, who has barbarously murdered his rival Forrester, and wrings from him a confession of guilt. Returning to Kerton, Livingstone gets a fatal fall from his enormous horse Axeine, who rolls on him and crushes his spine. He dies after some weeks of torture. The book enjoyed a wide popularity, and is the best known of the author's works.

Gun-Maker of Moscow, The, by Sylvanus Cobb, Jr., tells the story of Ruric Nevel, a Russian armorer, who lived in Moscow toward the close of the seventeenth century. It is a fair example of the stories of this prolific writer, very popular with a certain class.

The youth loves and is loved by a young duchess, Rosalind Valdai. Her guardian, the Duke of Tula, opposes Ruric because he wishes to repair his own shattered fortunes by marrying Rosalind and securing her riches; and he plots the death of another of Rosalind's suitors, Count Damonoff, in order to secure his estates.

Hoping to provoke a quarrel, he sends the Count to Ruric demanding that he renounce Rosalind. A quarrel ensues, and Damonoff challenges the young gun-maker, who in the mean while has secretly received Rosalind's pledges of constancy. In the duel Ruric repeatedly spares Damonoff's life, but the Count's frenzy compels him to inflict a wound in self-defense. The whole affair has been witnessed by the Emperor, Peter the Great, in the guise of Valdimir, a Black Monk of St. Michael, who thereafter takes a secret interest in Ruric. The Duke of Tula hales the young gun-maker before the Emperor upon the double charge of murder and assault. To prove that skill had defeated the Count, Ruric engages in a friendly sword contest with Demetrius, the Emperor's sword-master, and vanquishes him. The Emperor exclaims with pleasure: «Now, Ruric Nevel, if you leave Moscow without my consent, you do so at your peril. I would not lose sight of you. You are at liberty.»

The baffled Duke now seeks to wed his ward Rosalind; but, repulsed, threatens to seize her by violence. He employs Savotano, a villainous priest, to poison Damonoff while pretending to nurse him; and pays him to make way with Ruric also. Ruric and the dying Count become reconciled, however, and Ruric saves the Count's life; but is himself lured by the Duke's men to an ambush, whence he is rescued from death by the Emperor (still disguised as Valdimir). The monk and Ruric now hasten to the castle, and arrive in time to prevent the Duke from forcing Rosalind to marry him. Valdimir discloses his identity, much to the terror of the plotters. The Duke is banished, Savotano executed, and Ruric, endowed with the Duke's lands and titles, marries Rosalind in the royal palace.

Moon Hoax, The, by Richard Adams Locke. (1859.) This pretends to announce the discovery of a vast human population in the moon. Its contents appeared originally in 1835, in the New York Sun, under the title, 'Great Astronomical Discoveries lately made by Sir John Herschel,' increasing the circulation of that paper, it was said, fivefold. The skit was soon afterward published in pamphlet form, the edition of 60,000 being sold in less than a month. This account pretended to be taken from the supplement to the Edinburgh Journal of Science, and was most circumstantial and exact. The discovery was asserted to have been made at the Cape of Good Hope, by means of a new and vastly improved telescope invented by the younger Herschel. The article described beaches of gleaming sand; lunar forests; fields covered with vivid rose-poppies; basaltic columns like those of Staffa; rocks of green marble; obelisks of wine-colored amethyst; herds of miniature bisons, with a curious fold or hairy veil across the forehead to shield the eyes from the intolerable glare of light; troops of unicorns, beautiful and graceful as the antelope; and groups of some amphibious creatures, spherical in form, which rolled with great velocity across the sands. Moreover, the telescope discloses the biped beaver, which constructs huts like the human savage, and makes use of fire; a semi-human creature with wings; and a race about four feet high, and very unpleasant in appearance, which certainly has the gift of speech. After observations which fill many pages, the account goes on to explain that an unfortunate fire has destroyed the telescope, and that the expedition could not make the discoveries certainly at that time imminent. The sensation produced by this nonsense was wide-spread and profound. The press took sides for and against its authenticity, and for some time a large public credited the statements made. Of course the absurdity of the tale soon revealed itself, and then the whole matter became known as the «Moon Hoax.» But the whole invention was set forth with the most admirable air of conviction, and the book takes its place among the best of Munchausenish tales.

Formosa,* by George Psalmanaazaar. The title-page of this curious book, published in French at Amsterdam, by Pierre Mortier & Co., in 1708, bears this description of its contents: —

«Description of the Island of Formosa in Asia: of its Government and its Laws: its Manners and the Religion of the Inhabitants: prepared from the Memoirs of the Sieur George Psalmanaazaar, a Native of that Isle: with a full and Exact Account of his Voyages in Many Parts of Europe, of the Persecution which he has Suffered on the Part of the Jesuits of Avignon, and of the Reasons which have Induced Him to Abjure Paganism and to Embrace the Reformed Christian Religion. By the Sieur N. F. D. B. R. Enriched with Maps and Pictures.»

The book was evidently inspired by the sectarian zeal of the Reformed Church in Holland, and looked to palliating in Christian eyes the offense of the Japanese in putting to death the Jesuit missionaries in that country. No suspicion or charge is too bad to be entertained against the Jesuits. In the preface the author illustrates their aspiration to universal dominion by a remark of the General of the Order, Aquaviva, to a cardinal visiting him in his little chamber at Rome: «Little as my bedroom looks, without leaving it I govern all the world.» The preface is employed in denouncing the Jesuits, and in defending the character and the veracity of the alleged author of the memoirs. His statements are contrasted with the reports of Candidius in the 'Collection of Voyages,' published in London, 1703, to the effect that the island was wholly without law and government; a statement which he argues is absurd. The purpose that animates the book, and the author's style, may be judged of by the following quotation: —

«The Adventures of Sr. George Psalmanaazaar, Japanese and Pagan by birth, the education he received at home from a Jesuit passing for a Japanese and Pagan like himself, the artifice used by the Jesuit in abducting him from the home of his father and bringing him to France, the firmness with which he resisted all solicitations of a powerful and formidable organization which has used every means to make him embrace a religion that seemed to him absurd in practice, however reasonable in origin, finally his conversion to the Protestant religion under no other constraint than that of the simple truth,— all this is accompanied by circumstances so extraordinary as to have excited the curiosity of judicious minds both in Holland and in England, and in all other places visited by him. People have crowded to see him, talk with him, and hear from his lips these remarkable experiences.»

Roughing It, by Samuel L. Clemens. Mark Twain's droll humor is constantly flashing out as he describes a long and eventful journey from St. Louis across the plains, in the early «sixties,» to visit the mining camps of Nevada. He notes the incident of a barkeeper who was shot by an enemy, adding, «And the next moment he was one of the deadest men that ever lived.» Interesting incidents of Mormon life and customs are given. Brigham Young's sage advice to an Eastern visitor was,—«Don't incumber yourself with a large family; . . . take my word, friend, ten or eleven wives are all you need—never go over it.» Mark Twain failed to meet the Indian as «viewed through the mellow moonshine of romance. . . . It was curious to see how quickly the paint and tinsel fell away from him and left him treacherous, filthy, and repulsive.» Describing an absurd adventure that happened to his party, the author says: «We actually went into camp in a snow-drift in a desert, at midnight, in a storm, forlorn and helpless, within fifteen yards of a comfortable inn.»

He tells interesting stories of life in the mining camps, of the frenzied excitement, of great fortunes made and lost, of dire poverty, and of reckless extravagance; instancing a case when he refused to cross the street to receive a present of a block of stock, fearing he would be late to dinner. And that stock rose in value from a nominal sum to $70 per share within a week.

Going to San Francisco, the author witnesses the great earthquake, of which he relates amusing incidents. He then goes as a reporter to the Sandwich Islands, the land of cannibals, missionaries, and ship captains. He does not enjoy the native food, poi, which too frequently used is said to produce acrid humors; «a fact,» says Twain, «that accounts for the humorous character of the Kanakas.» Obtaining a large stock of rich material for stories, the author returns to San Francisco, and acquires notoriety and wealth in the lecture field. «Thus,» said he, «after eleven years of vicissitudes, ended a pleasure trip to the silver mines of Nevada, which I had originally intended to occupy only three months. However, I usually miss my calculations further than that.» The volume is a mine of the frontier slang, such as the author utilizes in ‹Buck Fanshawe's Funeral.›

Orpheus C. Kerr Papers, The, by Robert Henry Newell. The ‹Letters› composing this book appeared originally in the daily press during the Civil War. Narrating the history of a fictitious and comic «Mackerel Brigade» [Mackerel = «Little Mac,» McClellan's well-known popular nickname], they purported to be written from the scene of action; were devoted to the humors of the conflict; and were widely read at the time throughout the North. In a sense they are historic. Their gibes and bitterly humorous shafts were directed chiefly against the dishonest element of society that the upheaval of the war had brought to the surface,—the cheating contractors, the makers of shoddy clothing, imperfect arms, scant-weight ammunition, and bad supplies for the army in the field, as well as towards the selfish and incompetent general officers and office-seekers. Much of the fun of the letters is to-day unintelligible, some of the satire seems coarse; but there is no doubt that the author did immense service in creating a better sentiment as to the offenses that he scored, and to open the way, among other benefits, for the improvement which was to be known as «civil-service reform.»

Mother Goose's Melodies. Few books in the English language have had so wide-spread a circulation as the collection of nursery rhymes known as ‹Mother Goose's Melodies.› Indeed, the child whose earliest remembrance does not embrace pictures of ‹Little Boy Blue,› ‹The House that Jack Built,› ‹Who Killed Cock Robin,› ‹Baa, Baa Black Sheep,› and ‹Patty Cake, Patty Cake, Baker's Man,› has sustained a loss of no small magnitude. In 1860 a story was started to the effect that «Mother Goose» was a Boston woman; and she was identified as Elizabeth Goose, widow of Isaac Vergoose, or Goose, and mother-in-law of Thomas Fleet, a well-known Boston printer, said to have issued a collection of the ‹Melodies› in 1719. There is an entire lack of evidence however, to support this assumption; although Boston has a true claim upon the fame of «Mother Goose,» because two Boston publishers issued the book in 1824. But it is now conceded that «Mother Goose» belongs to French folklore and not to English tradition; and some writers even connect her with Queen Goosefoot, said to be the mother of Charlemagne. Charles Perrault, born in Paris in 1628, was the first person to collect, reduce to writing, and publish the ‹Contes de ma Mère l'Oye,› or ‹Tales of Mother Goose›; and there is no reason to think that «Mother Goose» was a term ever used in English literature until it was translated from the French equivalent, «Mère l'Oye.» It is probable that her fame first reached England in 1729, when ‹Mother Goose's Fairy Tales› were translated by Robert Samber. The original ‹Mother Goose's Melodies› was not issued until 1760, when it was brought out by John Newbery of London. While «Mother Goose» herself is of French origin, many of the ‹Melodies› are purely of English extraction, some of them dating back to Shakespeare's time and earlier.

Famous writers of fiction «may flourish and may fade,» great poets pass into distant perspective; but until time has ceased to be, it is certain that ‹Mother Goose› will reign in the hearts, and murmur in the ears, of each succeeding generation.

Reynard the Fox. This is one of the cycle of animal-legends which are generally supposed by scholars to be of Oriental origin, and which have been adopted into most of the Germanic languages. The group of stories clustering about the fox as hero, and illustrating his superiority over his fellows, as cunning is superior to strength, first appeared in Germany as Latin productions of the monks in cloisters along the banks of the Mosel and Maas. This was as early as the tenth century, and France knew them by the end of the twelfth under the name of ‹Le Roman du Renard.›

In 1170 the material took definite shape among the secular poems of Germany in the hands of Heinrich der Glichesäre, who composed an epic of twelve «adventures» in Middle High German, on the theme. In all the old versions there is a tendency toward satirical allusions to the ecclesiastical body, and toward pointing a moral for society through the mouths or the behavior of the animals. After traveling into the Flemish tongue, the adventures of the fox came back into German speech; this time to appear in Low German as the famous ‹Reinke de Vos,› printed in Lübeck in 1498.

Nearly three hundred years later, 1793, Goethe turned his attention to the long-popular subject, and gave the animal epic its most perfect form in his ‹Reinecke Fuchs.› In the twelve cantos of the ‹Reinecke Fuchs,› which is written in hexameters, Goethe gives an amusing allegory of human life and passions, telling the story of the fox and his tricks in a more refined tone than his early predecessors, but losing something of their charm of naïve simplicity.

The drawings of the noted German artist, Wilhelm Kaulbach, which illustrated an edition de luxe of recent years, have renewed the interest of the reading public in Goethe's poem. Perhaps the most familiar trick of Reynard is the story of how he induced the bear to put his head in the crotch of a tree in search of honey, and then removed the wedge which held the crotch open, leaving the bear a prisoner, caught by the neck.

Pearl, a poem of the fourteenth century, a link between the ‹Canterbury Tales› and the work of the early Saxon poets, Cædmon and Cynewulf, was written by a contemporary of Chaucer, whose name is unknown. Hidden from the world of letters for many centuries, this jewel of old-English verse appeared in modern setting in 1891. The edition is the work of Israel Gollancz, of Christ's College, Cambridge. Prefixed to it is the following quatrain by Tennyson:—

> «We lost you — for how long a time —
> True pearl of our poetic prime!
> We found you, and you gleam reset
> In Britain's lyric coronet.»

A manuscript of the Cottonian collection at Oxford contains ‹Pearl,› with three other poems,—‹Gawain,› ‹Cleanness,› and ‹Patience,›— each a gateway into the visionary or romantic world of the fourteenth century. In the opinion of the editor, all four poems are by the same unknown author, and antedate Chaucer's work. The intervening centuries have swept away every evidence of this author's name and place; but his works reflect a vivid personality, making himself seen even through the abstractions of mediæval allegory. The editor endeavors to trace the outlines of this personality, guided, as he says, by «mere conjecture and inference.» He supposes the author of ‹Pearl› to have been born about 1330, somewhere in Lancashire, and reared amid the natural beauties of Wordsworth's country, probably in a nobleman's household. There is no decisive evidence whether ‹Gawain› or ‹Pearl› was the first written of the four poems; the editor believes, however, that ‹Gawain› was first. Its date is approximately determined by the connection the editor traces between the Gawain romances, so popular in the fourteenth century, and the origin of the Order of the Garter. In the poem ‹Gawain,› a fair young knight of Arthur's Round Table is protected in a combat with the Green Knight by a mystic girdle, the gift of his hostess, the wife of the Green Knight. In the three days preceding the combat, she had tempted him three times, and three times he had resisted the temptation. To reward him for his chastity, the Green Knight permits him to keep the mystic circlet, and to wear it as an honorable badge, as well as a protection from injury. In the editor's opinion, these incidents of the poem refer directly to the adventure of King Edward III. with the Countess of Salisbury, and to the subsequent founding of the Order of the Garter. The contemporary poets thus sought to honor the King by comparing him with Gawain, the very flower of courtesy and purity; the conception of Gawain as a false knight «light in life» belonging to a later day.

To pass from ‹Gawain› to ‹Pearl› is to pass from earthly to heavenly romance. ‹Gawain› reflects the gay chivalry of the fourteenth century, ‹Pearl› its disposition to see visions and to dream dreams. Before Chaucer, the Muse of English verse had closed eyelids. A brilliant example of the mediæval dream-poem is found in ‹Pearl.› It is an ancient ‹In Memoriam,› a lyric of grief for the poet's dead child Margaret; and it finds its truest counterpart in the «delicate miniatures of mediæval missals, steeped in richest colors and bright with gold.» The poem consists partly of a Lament over the loss of a gem too fair to be hidden in earth, and partly of a Vision of the child's bliss with God. Throughout, the symbol of the Pearl is used, the type of Margaret, the type also of perfect holiness. The ‹Vision› is rich in gorgeous imagery, as if the poet had drawn his inspiration from the Apocalypse. He is carried in spirit to a land of unearthly beauty, where he beholds his daughter clothed in shining garments sown with pearls. She tells him of her happiness, reveals to him the heavenly Jerusalem, and so comforts him that he becomes resigned to his loss. The poem reflects the mystical devotion of a painting by an early master.

The poems ‹Cleanness› and ‹Patience› are, in the opinion of the editor, pendants to ‹Pearl.› ‹Cleanness› relates in epic style the Scriptural stories of the Marriage Feast, the Fall of the Angels from Heaven, the Flood, the Visit of the Angels to Abraham, Belshazzar's Feast, and Nebuchadnezzar's Fall. The poem ‹Patience› relates episodes in the life of Jonah. A vivid, childlike description is given of Jonah's entrance into the whale's belly and his abode there. The artistic form of these poems represents a compromise between two schools: the East Midland school which produced Chaucer and looked to French literature for inspiration, and the Saxon school of the West-Midland poets, «whose literary ancestors were Cædmon and Cynewulf.» It would seem «that there arose a third class of poets during this period of formation, whose avowed endeavor was to harmonize these diverse elements of Old and New, to blend the archaic alliterative rhythm with the measures of Romance song. ‹Pearl› is a singularly successful instance of the reconciliation of these two widely diverse forms of poetry. It is a large bead in the rosary of English verse, marking a transition from the mediæval to the modern.

Chaucer, Studies in: HIS LIFE AND WRITINGS, by Thomas R. Lounsbury, LL. D. (3 vols., 1892.) One of the most interesting and valuable books, both in matter and treatment, which recent research in letters has produced; alike admirable in learning and singularly sagacious and lucid in criticism. The first design of the work was that of a compendious and easily accessible account of the results of recent investigation; but examination showed that many of these were questionable or worthless, and that the field of Chaucer interest presented a range of problems not half of which had been treated adequately, and many of which had not been touched at all. The exact scope and design of the work were therefore changed, not only from what was at first contemplated, but to attempt a task far larger and more thorough than anything yet undertaken. The conception, happily, was not beyond the powers and the resources of the author. No clearer, more effective, or more interesting work of learning and study of culture, whether for the scholar or for the general reader and student, has been added to the modern library. Nor are its honors modern only: they are those of universal literature, of the few books whose quality raises them to the highest line of their class.

Dr. Lounsbury modestly describes his work, in three volumes and sixteen hundred pages, as «eight chapters bearing upon the life and writings of Chaucer; eight distinct essays, or rather monographs»; but the Chaucer unity and the unity of masterly treatment hardly permit any such distinction of parts. The life of Chaucer, the Chaucer legend, the text of Chaucer, and what exactly are the true writings of Chaucer, are the topics of Vol. i., and of a third of Vol. ii.; and the study is as nearly complete and conclusive as we can ever hope to have it. The chapter on the Chaucer legend is a study of legend as a substitute for history, where it would seem impossible, which altogether surpasses any study of the kind yet made. But the two double chapters which follow, to the end of Vol. ii., on the learning of Chaucer, first in works still known, and second in works and authors now hardly known at all; and on Chaucer's relations to, first the English language, and second the religion of his time,—carry Dr. Lounsbury over fields of learning and scholarly penetration in which he stands alone. Yet the succeeding chapters, which fill the third volume, on Chaucer in Literary History and Chaucer as a Literary Artist, even increase our grateful and delighted estimate of the author's wealth of knowledge and mastery of exposition; not to speak of a refinement and charm of style rarely found in English prose. In the felicitous wit which is a note of English genius at its best,—the «facetious grace» which was noted in Shakespeare, and which the Baconians have ignorantly made to mean comic instead of finished, elegant, witty,—Dr. Lounsbury's pages are very rich.

Chaucer, The Student's: A complete edition of his works. Edited by Walter W. Skeat. (1895.) For ordinary literary use, as perfect a book containing all of Chaucer as the best editorship and best manner of publication can be expected to make. In addition to the complete text of all the writings of Chaucer, the volume has a Glossarial Index fully adequate to explain words not known to the English reader to-day. With this aid to overcome the difficulties of reading Chaucer, and a volume very low in price, the old master of early English song should become widely familiar to readers of the best books.

Doctor Faustus, by Christopher Marlowe. This play, written about the year 1589, is remarkable both as the chief work of the founder of English tragedy, and as the first play based on the Faust legend. At the time of the Reformation, when chemistry was in its infancy, any skill in this science was attributed to a compact with the Evil One. Hence wandering scholars who performed tricks and wonders were considered magicians, their achievements were grossly exaggerated, and they were supposed to have surrendered their souls to the Devil. The last of these traveling magicians to gain notoriety was John Faustus, whose public career lasted from 1510 to 1540; and to him were ascribed all the feats of his predecessors. In 1587 the ‹Faustbuch› was printed, giving the story of his life and exploits. An English translation, made soon after, was doubtless the source of Marlowe's plot. The theme was afterwards variously elaborated in Germany, and there were many puppet plays on the subject; but it remained for Goethe's master-hand to ennoble the popular legend, and make it symbolic of the struggles and aspirations of the whole human race. Marlowe's ‹Doctor Faustus› is rather a tragic poem than a drama, consisting of only fourteen scenes without any grouping into acts. It is remarkable for singleness of aim and simplicity of construction, though there is plenty of variety and incident. The passionate and solemn scenes are very impressive, and the final tremendous monologue before Lucifer seizes Faustus's soul is unsurpassed in all the range of tragedy. Faustus, dissatisfied with philosophy, resolves to enlarge his sphere by cultivating magic. He conjures up Mephistopheles and bids him be his servant. The spirit, however, replies that Lucifer's permission must first be gained. Faustus then voluntarily offers to surrender his soul after four-and-twenty years, if during that time Mephistopheles shall be his slave. Lucifer agrees, and demands a promise written in Faustus's blood. Then Faustus sets out in search of knowledge and pleasure, traveling about invisible. He provides grapes in midwinter, and calls up the spirits of Alexander and Thais to please the emperor. At the request of his scholars he summons Helen of Troy, and impressed by her beauty, exclaims: —

«Was this the face that launched a thousand ships,
And burnt the topless towers of Ilium?
Sweet Helen, make me immortal with a kiss!»

At times the desire for repentance seizes him; but the exhilaration of pleasure is too great, and the powers of evil are too strong. Finally the time expires, and Faustus in agony awaits the coming of Lucifer. He appeals to God and Christ, but has forfeited the right to pray; and at the stroke of twelve Lucifer bears him away to everlasting doom.

English Literature, History of, by Hippolyte Adolphe Taine. (French original, 5 vols., 1863–64. English Translation by Henri Van Laun, 4 vols., 1872–74.) An admirably written, sympathetic, and penetrating account of the aspects of English culture and the English race as revealed in English literature. To no small extent it misses exact knowledge of English genius and of the finer aspects of English literary culture; but it is a masterly study to come from the pen of a foreigner, and rich in interest and suggestion to the thoughtful reader. The strength of the work is in its study of race and civilization; but this is also its weakness, as to some extent the view taken of literary production is too much colored by the author's theory of race, which wholly fails in any such case as that of Shakespeare. «Just as astronomy is at bottom a problem in mechanics, and physiology a problem in chemistry, so history at bottom is a problem in psychology»; and he aims here to give a view, more or less complete, of the English intellect, illustrated by literary examples, and not a history at all, if by history is meant a record of books produced or of facts gathered together. The defects of the book are many and obvious; but when all abatement is made, it remains to the English reader a most stimulating intellectual performance. «In its powerful, though arbitrary, unity of composition, in its sustained æsthetic temper, its brilliancy, variety, and sympathy, it is a really monumental accession to a literature, which, whatever its limitations in the range of its ideas, is a splendid series of masterly compositions.»

English Novel, The: A Study in the Development of Personality, by Sidney Lanier. (1883. Revised Edition, 1897.) A volume of singularly rich criticism, based on a course of twelve lectures at Johns Hopkins University, 1881. It was almost the last work of a writer whose death was a heavy loss to American letters. The full title given by Lanier to his course was, ‹From Æschylus to George Eliot: The Development of Personality.› The idea suggesting this title was that in Greek tragedy, represented by Æschylus, the expression of personality is faint and crude, while in George Eliot it reached the clearness and strength of high literary art. The earlier work of Lanier on ‹The Science of English Verse,› and the later study of the novel, were designed to serve as parts of a comprehensive philosophy of the form and substance of beauty in literature; and the execution of the plan, as far as he had proceeded, was of a quality rarely found in literary criticism. In the second of the work, the last six of the twelve chapters are devoted to George Eliot. The earlier six range over a wide field, and show wealth of knowledge with remarkable insight and felicity of expression.

Euphues and the Anatomy of Wit, and **Euphues and His England,** by John Lyly, were published respectively in 1578 and 1580, when the author was a young courtier still under thirty. They constitute the first and second part of a work which can only loosely be called fiction in the modern sense. Perhaps the word «romance» best expresses its nature. For a dozen years it was fashionable in the polite circles of England; and the word «Euphuism» survives in the language to designate the stilted, far-fetched, ornate style of writing introduced and made popular by Lyly. Euphues, the hero, is a native of Athens, who goes to Naples and there wooes Lucilla, fickle daughter of the governor. She is already plighted to his friend Philautus; and when Euphues seeks to win her in spite of this, both mistress and friend forsake him. Later, he is reconciled with Philautus, and writes a cynical blast against all womankind. He then returns to his own city, and forswearing love forever, takes refuge in writing disquisitions upon education and religion, interspersed with letters to and from various friends. Incidentally, a fine eulogy on Queen Elizabeth is penned. The narrative is loosely constructed and inconsecutive; the chief interest in the work for Lyly's contemporaries was the philosophical dissertations upon topics of timely pertinence, couched, not in the heavy manner of the formal thinker, but in the light, elegant, finicky tone of the man-about-court. The literary diction of ‹Euphues› has been well characterized by a German scholar, Dr. Landmann, who says it showed «a peculiar combination of antithesis with alliteration, assonance, rhyme, and play upon words, a love for the conformity and correspondence of parallel sentences, and a tendency to accumulate rhetorical figures, such as climax, the rhetorical question, objections and refutations, the repetition of the same thought in other forms, etc.» Although Lyly's style had in it too much of the affected to give it long life, he undoubtedly did something towards making the sixteenth-century speech refined, musical, and choice. It is this rather than any attraction of story that makes the ‹Euphues› interesting to the modern student of literature.

Pamela, or Virtue Rewarded, by Samuel Richardson, is the first work of fiction by an author who began what is called the modern analytic novel. It was published in 1740, and won instant applause and a wide circle of readers in all classes of society, women especially following with bated breath the shifting fortunes of Pamela Andrews. She is a serving-maid whom the son and heir of the family dishonorably pursues. She indignantly repels his advances and leaves the house, only to be followed by her tormentor. Finally, being truly in love with her, Mr. B—— decides to overlook their difference of station and marry her. The second part of the novel, which appeared the following year and narrates Pamela's life after this union, is less interesting. The story is told in the form of letters — a form used in all Richardson's fiction. The moral standard — which is that of English society in the first half of the eighteenth century — seems to the modern reader disgraceful. Mr. B—— acts toward Pamela as only a profligate and rascal would to a girl of his own station; yet Pamela, in the true spirit of caste distinction, extols him, when he at last condescends to wed her, as not only the greatest but the best of men. There is much human nature, however, in the book; and the interest is strong and well maintained. Richardson did a new thing in novel-writing when he chose a girl of the humble class for heroine, and made use of every-day contemporaneous persons and scenes for the purposes of fiction. Thus the story of incident and the analysis of character came into English fiction; and thus the Modern Novel traces its development from Richardson.

Joseph Andrews, by Henry Fielding, was the first novel by that master. It appeared in 1742, its full title being ‹The Adventures of Joseph Andrews and his Friend Abraham Adams.› Fielding was thirty-five years old when it was published. His intention in writing it was to satirize Richardson's ‹Pamela.› This novel, given to the world two years before, had depicted the struggle of an honest serving-maid to escape from the snares laid for her by her master. Andrews, the hero of Fielding's story, is a brother of Pamela, like her in service; and the narrative details the trials he endures in the performance of his duty. This story was begun satirically, with an evident intention of burlesquing the high-flown virtue of Richardson's heroine by the representation of a man under similar temptation. But as the tale developed, Fielding grew serious, warming to his work so that it became in many respects a genuine picture of life, and contained a number of his most enjoyable creations; notably Parson Adams, a fine study of the old-style country clergyman, simple-minded, good-hearted, with a relish for meat and drink and a wholesome disdain of hypocrisy and meanness. Andrews and Adams have numerous amusing adventures together, many of these being too coarse to please modern taste. In the end it falls out that Andrews is really of good birth, while his sweetheart Fanny, a handsome girl of humble rank, is the daughter of the parents who had adopted him; and the pair are wedded amidst general jubilation. The confusion arising from the exchange of children at birth — a device since much used in English fiction — is cleverly managed. The chief charm of the story, however, lies in its lively episodes, high spirits, and delightful humor. The success of this novel encouraged Fielding to write other and better books.

Clarissa Harlowe, by Samuel Richardson, was published in 1751, ten years after ‹Pamela,› when Richardson was over sixty years old. In ‹Pamela› he tried to draw the portrait of a girl of humble class in distress; in ‹Clarissa› he essayed to do the same thing for a young woman of gentility. She is of a good country family (the scene being laid in rural England of the first half of the eighteenth century, Richardson's time), and is wooed by Lovelace, a well-known but profligate gentleman. The match is opposed by the Harlowes because of his dubious reputation. Clarissa for some time declines his advances; but as she is secretly taken by his dashing ways, he succeeds in abducting her, and so compromising her good name that she dies of shame, — her betrayer being killed in a duel by her cousin, Colonel Morden. Lovelace's name has become a synonym for the fine-gentleman profligate. He is drawn as by no means without his good side, and as sincerely loving Clarissa, who stands as a sympathetic study of a noble-minded young woman in misfortune. The story is largely told by letters exchanged between Clarissa and her confidante Miss Howe, and between Lovelace and his friend Belford. Its affecting incidents moved the heart of the eighteenth century, and ladies of quality knelt at Richardson's feet imploring him to spare his heroine. To the present-day reader, the tale seems slow and prolix; but it was able to enchain the attention of a man like Macaulay, and has much merit of plot and character. It is, moreover, a truthful picture of the conventions and ideals of its period, while it possesses a perennial life because it deals with some of the elemental interests and passions.

Tom Jones, by Henry Fielding, conceded to be that writer's masterpiece, and deemed by some critics the greatest English novel, was published in 1749, when the author was forty-two. He had, however, been long at work upon it. The story is Fielding's third piece of fiction, and represents the zenith of his literary power; ‹Amelia,› which followed two years later and was his last novel, having less exuberance and happy invention. ‹The History of Tom Jones, a Foundling,› is the full title of the book; Tom is the foundling, left on the doorstep of a charitable gentleman, Mr. Allworthy, who gives him a home and rears him with care, but, grieved by his wild conduct as a young man, repudiates him for a time. Tom is a high-spirited, handsome fellow, generous and honest, but perpetually in hot water because of his liking for adventure and his gallantry towards women. He loves Sophia Western, whose father, Squire Western, an irascible, bluff, three-bottle, hunting English country magnate, is one of the best and best-known pieces of character-drawing in the whole range of English fiction. The match is opposed strenuously by the squire; and Tom sets out on his travels under a cloud, hoping to win his girl in spite of all. He is accompanied by his tutor, the schoolmaster Partridge, a simple-minded, learned man, very lovable, a capitally drawn and amusing figure. Another character sympathetically sketched is that of Blifil, the contemptible hypocrite who seeks Sophia's hand and tries to further his cause by lying about Jones. Tom has many escapades, especially of the amatory sort; and his experiences are narrated with great liveliness, reality, and unction, the reader being carried along irresistibly by the author's high good spirits. No other eighteenth-century story give such truthful, varied, and animated scenes of contemporaneous life in country and town. Jones finally triumphs over his enemies, is reconciled with his guardian, the blot on his birth is removed, and he wins his Sophia. He is throughout a likable fellow, though his ethics are not always agreeable to modern taste or conscience.

Expedition of Humphrey Clinker, The, by Tobias Smollett. This novel, Smollett's last and generally considered his best one, was published in 1771, only a few months before he died at the age of fifty-one. The young man who gives his name to the story is really the least conspicuous of its characters, and has not a very strongly marked individuality. About a quarter of the story has been told before he is introduced. He then makes his appearance as a «shabby country fellow,» who takes the place of a postilion discharged from the service of Mr. Matthew Bramble. «He seemed to be about twenty years of age, of a middle size, with bandy legs, stooping shoulders, high forehead, sandy locks, pinking eyes, flat nose, and long chin; but his complexion was of a sickly yellow, his looks denoted famine, and the rags that he wore could hardly conceal what decency requires to be covered.»

In spite of his unattractive exterior, Humphrey soon wins the regard of his employer and his family, to whom in the end he proves to be related, though by the bar sinister. The story is told in a series of letters from Matthew Bramble, an elderly bachelor, to his friend and medical adviser, Dr. Lewis; by his maiden sister Tabitha, to the housekeeper, Mrs. Gwyllim; by Winifred Jenkins, her maid, to another maid, Mary Jones; and by Lydia and Jeremiah Melford, niece and nephew of the Brambles, to their friends Mrs. Jermyn, and Letitia Willis, and Sir Watkins Philips. The time covered by the letters is little more than six months, and they are written while the Brambles and their relatives and servants are making a pleasure tour through England and Scotland. The letters are the vehicle of much interesting information about the different places visited by the family, including Bath and all its frivolities, Scarborough, London in the season, Newcastle and other towns in the north, Edinburgh, Manchester, and various country regions. Although the novel has too much the air of a guide-book through which runs a very slender thread of story, each one of the writers has his own point of view regarding persons and places. Each one also displays his own characteristics: Matthew Bramble is observing, amiable if a little cynical; his sister vain and bent on getting a husband; Winifred, her maid, is a youthful Mrs. Malaprop; Lydia is a dutiful niece, though constant to the lover from whom they try to separate her; and Jeremiah, fresh from Oxford, shows that his air of man of the world is only assumed. In the end Tabitha secures a husband, a Captain Lismahago. Lydia's lover, masquerading under the name of Wilson, proves to be George Dennison, the son of estimable and rich parents; and on the day when aunt and niece are married to the men of their choice, Humphrey Clinker, now known as Matthew Lloyd, is married to Winifred Jenkins.

Though ‹Humphrey Clinker› may not altogether meet modern requirements as a work of fiction, as a picture of eighteenth-century life it is extremely interesting. Smollett had a keen insight into human nature, which gives a value to all that he writes. The plot of ‹Humphrey Clinker› is perfectly clean; but in many places it is stained by what may be called colloquial coarseness.

Evelina, by Frances Burney. In ‹Evelina; or, the History of a Young Lady's Entrance into the World,› Miss Burney, describing the experiences of her charming little heroine in London, gives a vivid picture of the manners and customs of the eighteenth century.

Some years before the opening of the story, Sir John Belmont has deserted his wife. When she dies, their child Evelina is brought up in the seclusion of the country by her kind guardian, Mr. Villars. Sir John is followed to France by an ambitious woman, a nurse, who carries her child to him in place of his own, and he educates this child believing her to be his daughter. Evelina, meantime, grown to be a pretty, unaffected girl, goes to visit Mrs. Mirvan in London, and is introduced to society. She meets Lord Orville, the dignified and handsome hero, and falls in love with him. Later she is obliged to visit her vulgar grandmother, Madame Duval; and while with her ill-bred relatives she undergoes great mortification on meeting Lord Orville and Sir Clement Willoughby, a persistent lover. During this visit Evelina saves a poor young man, Mr. Macartney, from committing suicide. He proves to be the illegitimate son of Sir John Belmont, and in Paris he has fallen in love with the supposed daughter of that gentleman, who, he is afterwards told, is his own sister. He tells Evelina his story: but as no names are mentioned, they remain in ignorance of their relationship. At Bath, Evelina sees Lord Orville again, and in spite of many misunderstandings they at last come together. Sir John returns from France, is made to realize the mistake that had been made, and accepts Evelina as his rightful heir. All mysteries are cleared up, Mr. Macartney marries the nurse's child so long considered Sir John's daughter, and Lord Orville marries Evelina.

The characters are interesting contrasts: Orville, Lovel, Willoughby, and Merton standing for different types of fashionable men; while Captain Mirvan, Madame Duval, and the Branghtons are excellent illustrations of eighteenth-century vulgarity. The story is told by letters, principally those of Evelina to her guardian. ‹Evelina› was published in 1778, and immediately brought fame to the authoress, then only twenty-five years old.

Cecilia, by Frances Burney. ‹Cecilia; or, Memoirs of an Heiress› is a typical English novel of a century ago. The plot is simple, the story long drawn out, the style stilted, and the characters alone constitute the interest of the book, and justify Dr. Johnson's praise of Miss Burney as «a little character-monger.»

The charming heroine, Cecilia Beverley, has no restriction on her fortune but that her future husband must take her name. She goes to London to stay with Mr. Harrel, one of her guardians, and is introduced into society by his wife. Mr. Harrel contrives to influence her for his own advantage, and succeeds in keeping about her only those admirers who serve him personally. She and the hero, Mortimer Delvile, have therefore little intercourse. After borrowing money from Cecilia and gambling it all away, Mr. Harrel in despair commits suicide. Cecilia then visits her other guardian, Mr. Delvile, at his castle, where she is constantly thrown with Mortimer, his son. Family pride keeps him from proposing to Cecilia, whose birth does not equal his own; but her beauty and gentleness overcome his resolves, and he persuades her to a secret marriage. Mr. Monckton, who wishes to secure Cecilia's fortune, discovers her plans, and with the help of an accomplice prevents the marriage, at the very church. Cecilia returns to the country, and after a harrowing family scene gives up Mortimer. But the heroine has her reward at the end. It is hard, in our day, to understand the overpowering family pride and prejudice, the effects of which constitute largely the story of the heroine. ‹Cecilia› was published in 1782, four years after the issue of ‹Evelina,› and met with public favor almost as great as that which welcomed the earlier romance. Sentimental, artificial, and unliterary though they are, Miss Burney's stories present a vivid picture of the society of her time, and are likely to remain among the English classics.

The Diary and Letters of Madame D'Arblay, the gifted Fanny Burney, surpass in modern estimation the rest of her writings. The record begins with ‹Evelina.› The success of her first effort, the dinings, winings, and compliments that followed, are recorded with a naïve garrulousness perfectly consistent with simplicity and sincerity. The three periods of the authoress's life,— her home life, her service as maid of honor to Queen Charlotte, and her subsequent travels and residence abroad with General D'Arblay,—are described. She draws portraits of her friends: Johnson, Burke, Sir Joshua Reynolds, Thrale, Boswell, and her «Dear Daddy Crisp.» Outside their talk of literary celebrities, these memoirs describe court etiquette under the coarse Madame Schwellenberg, the trial of Warren Hastings, the king's insanity during 1788–89, and many other incidents which were the talk of the town. In later life, after her husband had regained his command, the stay of the D'Arblays in Waterloo just before the day of the battle furnishes a passage upon great events. From this source, Thackeray, when describing the departure and death of George Osborne in ‹Vanity Fair,› probably drew his material. Lively, talkative, gossipy, full of prejudices, the book is as interesting as little Frances Burney herself must have been.

Castle Rackrent, by Maria Edgeworth. This, as the author announces, is «an Hibernian tale taken from facts and from the manners of the Irish squire before the year 1782.» The memoirs of the Rackrent family are recounted by Thady Quirk, an old steward, who has been from childhood devotedly attached to the house of Rackrent. The old retainer's descriptions of the several masters under whom he has served, vividly portray various types of the «fine old Irish gentleman»; foremost among them all being Sir Patrick Rackrent, «who lived and died a monument of old Irish hospitality,» and whose «funeral was such a one as was never known before or since in the county.» Then comes Sir Murtagh Rackrent, whose famous legal knowledge brought the poor tenants little consolation; and his wife, of the Skinflint family, who «had a charity school for poor children, where they were taught to read and write gratis, and where they were kept spinning gratis for my lady in return.» Next follows Sir Kit, «God bless him! He valued a guinea as little as any man, money was no more to him than dirt, and his gentleman and groom and all belonging to him the same.» Also his Jewish wife, whom he imprisons in her room for seven years because she refuses to give up her diamonds. In the words of Thady, «it was a shame for her not to have shown more duty, when he condescended to ask so often for such a bit of a trifle in his distresses, especially when he all along made it no secret that he married her for money.» The memoirs close with the history of Sir Condy Rackrent, who dies from quaffing on a wager a great horn of punch, after having squandered the remainder of the family fortune. 'Castle Rackrent' was issued in 1801, and was the first of a series of successful novels produced by the author, whose descriptions of Irish character, whether grave or gay, are unsurpassed. Sir Walter Scott has acknowledged that his original idea, when he began his career as a novelist, was to be to Scotland what Miss Edgeworth was to Ireland.

Cœlebs in Search of a Wife, by Hannah More. This is the best-known work of fiction by that prolific moralist, Hannah More. It was written after she had passed her sixtieth year, and was intended as an antidote to what she considered the deleterious influence of the romantic tales of that day. In 'Cœlebs' she sought to convey precepts of religion, morals, and manners, in the form of a novel. Cœlebs, a young gentleman of fortune and estate in the north of England, sets out to find a woman who shall meet the somewhat exacting requirements of his departed mother. This estimable matron held that «the education of the present race of females is not very favorable to domestic happiness.» His dying father had also enjoined Cœlebs to take the advice of an old friend, Mr. Stanley, before marrying. Cœlebs goes to Stanley Grove in Hampshire, taking London on his way, and meeting at the house of Sir John Bedfield several fashionable women who fail to reach his standard of eligibility. At Stanley Grove he finds his ideal in one of the six daughters of the house, Lucilla, with whom he dutifully falls in love, to be at once accepted. In the month of his probation he meets Dr. Barlow, rector of the parish; Lady Ashton, a gloomy religionist; the Carltons,—a dissolute and unbelieving husband who is converted by a saintly wife; and Tyrril, holding the Antinomian doctrine of faith without works, whose foil is Flam, a Tory squire, simple in faith and practicing good works. The conversation of these and other personages supplies the didactic features of the novel. 'Cœlebs' was published in London in 1808, and had an instant and great popularity. The first edition was sold in a fortnight; the book went through three more within three months, and eleven within a year. Its republication in the United States was also highly successful.

Guy Mannering, by Sir Walter Scott. 'Guy Mannering,' the second of Scott's novels, appeared anonymously in 1815, seven months after 'Waverley.' It is said to have been the result of six weeks' work, and by some critics is thought to show the marks of haste. Its time is the middle of the eighteenth century, its scene chiefly Scotland. Guy Mannering himself is a young Englishman, at the opening of the story traveling through Scotland. Belated one night, he is hospitably received at New Place, the home of the Laird of Ellangowan. When the laird learns that the young man has studied astrology, he begs him to cast the horoscope of his son, born that very night.

The young man, carrying out his promise, is dismayed to find two possible catastrophes overhanging the boy: one at his fifth, the other at his twenty-first year. He tells the father, however, what he has discovered, in order that he may have due warning; and later proceeds on his way.

The fortunes of the Laird of Ellangowan, Godfrey Bertram, are now on the ebb, and he has hardly money to keep up the estate. His troubles are increased when his son Harry, at the age of five, is spirited away. No one can learn whether the child is dead or alive, and the shock at once kills Mrs. Bertram. After some years the father himself dies, leaving his penniless daughter Lucy to the care of Dominie Sampson, an old teacher and a devoted friend of the family. When things are at their worst for Lucy Bertram, Guy Mannering, returning to England after many years' military service in India, hears accidentally of the straits to which she is reduced. He at once invites her and Dominie Sampson to make their home with him and his daughter Julia. He has leased a fine estate, and Dominie Sampson rejoices in the great collection of books to which Colonel Mannering gives him free access. In India Julia had formed an attachment for Vanbeest Brown, a young officer, against whom her father feels a strong prejudice. Captain Brown has followed the Mannerings to England; and to make a long story short, is proved in the end to be the long-lost Harry Bertram, and Lucy's brother. The abduction had been accomplished with the connivance of Meg Merrilies, a gipsy of striking aspect and six feet tall; of Frank Kennedy, a smuggler; Dirk Hatteraick, a Dutch sea-captain, also concerned in smuggling; and of Gilbert Glossin, once agent for the Laird of Ellangowan. Glossin had aimed to get possession of the laird's property, and finally succeeded; but after the discovery of his crime, he dies a violent death in prison.

All told, there are fewer than twoscore characters in ‹Guy Mannering,› and the plot is not very complicated. Meg Merrilies, and Dominie Sampson the uncouth, honest pedant, are the only great creations.

Emma, by Jane Austen. The story of ‹Emma› is perhaps one of the simplest in all fiction, but the genius of Miss Austen manifests itself throughout. All her books show keen insight into human nature; but in ‹Emma› the characters are so true to life, and the descriptions so vivid, that for the time one positively lives in the village of Highbury, the scene of the tale. At the opening of the story, Emma Woodhouse, the heroine, «handsome, clever, and rich,» and somewhat spoilt by a weak fussy father, lives alone with him. Her married sister's brother-in-law, Mr. Knightley, is a frequent visitor at their house; as is Mrs. Weston, Emma's former governess. Mr. Knightley is a quiet, sensible English gentleman, the only one who tells Emma her faults. Finding life dull, Emma makes friends with Harriet Smith, an amiable, weak-minded young girl, and tries to arrange a match between her and Mr. Elton, the clergyman, but fails. Frank Churchill — Mrs. Weston's stepson — arrives in the village, pays marked attention to Emma, and supplies the town with gayety and gossip. Shortly after his departure, a letter brings the news of his rich aunt's death, and his own secret engagement to Jane Fairfax, a beautiful girl in Highbury. Emma suspects Harriet of being in love with Mr. Churchill, but discovers that she cherishes instead a hidden affection for Mr. Knightley. The disclosure fills Emma with alarm, and she realizes for the first time that no one but herself must marry him. Fortunately he has long loved her; and the story ends with her marriage to him, that of Harriet to Mr. Martin, her rejected lover, and of Jane to Frank Churchill.

The gradual evolution of her better self in Emma, and her unconscious admiration for Mr. Knightley's quiet strength of character, changing from admiration to love as she herself grows, is exceedingly interesting. Chief among the other characters are Mr. Woodhouse, a nervous invalid with a permanent fear of colds, and a taste for thin gruel; and talkative Miss Bates, who flits from one topic of conversation to another like a distracted butterfly. Less brilliant than ‹Pride and Prejudice,› ‹Emma› is equally rich in humor, in the vivid portraiture of character, and a never-ending delight in human absurdities, which the fascinated reader shares from chapter to chapter. It was published in 1816, when Jane Austen was forty-one.

Lights and Shadows of Scottish Life, by «Christopher North» (Professor John Wilson, author of ‹Noctes Ambrosianæ›). First published in 1822 in book form, and dedicated to Sir Walter Scott. The stories deal with the deepest and the simplest passions of the soul, — such themes as the love of man and maid, of brother and sister, of husband and wife; death, loyal-heartedness, and betrayal; of the Lily of Liddesdale (the shepherdess lassie), and how she overcame the temptation to be false to her manly farmer lover and marry a lord; of the reconciliation of two brothers over their father's grave; of the death in childbirth of a beautiful wife; of the reconcilement of a deserted betrothed girl to her lover by the girl's friend, who was herself on the morrow about to become his bride. The tales resemble a little Hawthorne's ‹Twice-Told Tales,› but a good deal more the recent beautiful Scottish stories of the ‹Bonnie Briar Bush› and ‹Margaret Ogilvy› variety, though devoid of the Scotch dialect of these latter. Artless tales they are, full of tenderest emotion and pathos, dealing with lowly but honest family life. A little of the melodramatic order, with just a suspicion of a taste for scarlet and the luxury of tears (as in the story of Little Nell in Dickens), and written in a florid high-flown diction. Yet admirably wholesome reading, especially for young people, who have always passionately loved them and cried over them. They give also fine pictures of Scotch rural scenery,—mountain, heath, river, snow-storm, the deep-mossed cottage with its garden of tulips and roses, the lark overhead, and within, the little pale-faced dying daughter. Such a story as ‹Moss-Side› gives as sweet and quiet a picture as Burns's ‹Cotter's Saturday Night.›

Inheritance, The, by Susan Edmonston Ferrier. (1824.) The scenes of this interesting novel are laid in Scotland and England, and the story deals with the gentry of both. Some years before the opening of the story, Mrs. St. Clair, an ambitious woman, has taken the child of a servant to bring up as her own. After the death of her husband, Mrs. St. Clair and her supposed daughter Gertrude, a charming girl, go to his brother's castle in Scotland, of whose estates Gertrude is to become the heiress. Her two cousins, Edward Lyndsay and Colonel Delmour, visit their uncle, as well as Mr. Delmour, the Colonel's sedate brother. Lord Rossville wishes his niece Gertrude to marry Mr. Delmour, but she loves his handsome brother and refuses. Upon this the Earl sends Gertrude and her mother from the castle, and the Colonel shows his true character by withdrawing his addresses. A reconciliation is brought about, and a short time after Gertrude's return to the castle the Earl dies and she is made rich. Colonel Delmour then renews his love-making, and becomes her accepted lover in London. After their return to Scotland, a vulgar man, who has previously had secret interviews with Mrs. St. Clair to obtain money, comes boldly forward and claims to be Gertrude's father. From this point the interest of the story lies in the development of character in Gertrude and her lovers, and the way in which they face what seems an irremediable misfortune. The characters are drawn with humor, the descriptions are true to nature, and there are several original situations in the book; as for instance the arrival at the castle of Miss Pratt, a gossiping old spinster, in a hearse drawn by eight horses, in which she has sought shelter from a snow-storm.

Destiny, by Susan Edmonston Ferrier. This story, published in 1831, is the last and best of the three novels by the Scotch authoress. The scene of action is the Highlands, and fashionable London society in the first part of the nineteenth century. Written in a clear, bright style, in spite of its length it is interesting throughout. Its tone is serious, but the gravity is brightened by a delightful humor, which reveals both the ludicrous and the sad side of a narrow-minded and conventional society. The reader laughs at the arrogant and haughty chief Glenroy, growing more childishly obstinate and bigoted as he grows older, and at his echo and retainer Benbowie; at the self-sufficient and uncouth pastor M'Dow; and at the supercilious Lady Elizabeth, who thinks herself always *recherchée*.

The plot involves constant changes in the lot of the characters, the moral being that no man can escape his destiny. Somewhat old-fashioned, and much too long, the book is still agreeable reading.

Doctor, The, a ponderous romance by Robert Southey, appeared anonymously in 1834, though Vols. vi. and vii. were not published until after his death in 1847. It records the observations, philosophizing, and experiences of a quaint physician, ‹Dr. Love, of Doncaster,› who, with his faithful horse «Nobbs,» travels the country over and ministers to the needs of men. While little read in present days, it has generally received the moderate praise of scholars. In form it is a peculiar medley of essay, colloquy, and criticism, lacking coherence; a vast accumulation of curious erudition, meditative wisdom, and somewhat labored humor. Southey manifested much pride in the book, from whose pure English, freshness of innovation, and brilliant though mechanical diorama of thought, he expected a larger meed of praise than has ever been accorded it, by either critics or the public.

Rory O'More, by Samuel Lover. (1836.) In 1797, De Lacy, an officer of the French army, volunteered in the interest of universal liberty to investigate the prevalence of revolutionary tendencies in England and Ireland. Falling sick in the house of a well-to-do Irish peasant, Rory O'More, he found his host the soul of wit, honor, and hospitality. Rory, undertaking the delicate mission of forwarding De Lacy's dispatches, fell in with a band of insurgents, who, though calling themselves United Irishmen, desired the reign of license rather than the freedom of Ireland. One of their number, Shan Regan, was Rory's sworn enemy, having been rejected by his sister; and through this feud the hero met with unpleasant adventures, in which his quickness of resource served him well. At last, however, chivalrously defending an unpopular collector from Shan's ruffians, Rory was secretly shipped to France with the man whom he had befriended. Rumor spread that he had killed the collector, and absconded; and on his return a year later, Rory was confronted with the charge of murder. The opportune reappearance of his supposed victim on the very day of O'More's trial alone saved him from the halter. Meanwhile, a rebellion in Ireland had been crushed; and the unhappy people, disappointed in expected aid from France, lost hope of independence. Rory with his impoverished household, and the disheartened enthusiast De Lacy, hopefully turned their faces towards America. In spite of its stilted style and improbable incidents, this story is valuable in its delineation of Irish character, and in its picture of the Irish uprisings at the close of the last century.

Oliver Twist, by Charles Dickens, was published in 1838. This story shows in vivid colors the miseries of the pauper's home where the inmates are robbed and starved, while the dead are hurried into unhonored graves; the haunts of villains and thieves, where the wretched poor are purposely made criminals by those who have sinned past hope; and one wrong-doing is used to force the victim deeper in vice. With such lives are interwoven those of a better sort, showing how men and women in all grades have power on others for good or ill.

Oliver Twist — so called because the workhouse master had just then reached the letter «T» in naming the waifs — was born in the poorhouse, where his mother's wanderings ceased forever. When the hungry lad asked for more of the too thin gruel he was whipped. Bound out to work, he runs away from this slavery and goes to London. The Artful Dodger takes the starving lad to the den of Fagin the Jew, the pickpocket's school. But he will not steal. He finds a home. He is kidnapped, and forced to be again with the bad ones, and to act as helper to Sykes the robber in house-breaking. Nancy's womanly heart, bad though her life may be, works to set him free. Once more good people shelter him, rescuing him without assistance of the Bow Street officers, who make brave talk. The kind old scholar, Mr. Brownlow, is the good genius who opens before him a way to liberty and a life suited to his nature. The excitable country doctor deceives the police, and saves Oliver for an honest career. The eccentric Mr. Grimwig should not be overlooked. The mystery of his mother's fate is solved, and he finds a sister. Although the innocent and less guilty suffer, the conscious wrongdoers are, after much scheming and actual sin, made to give back the stolen, repair — if such can be — the evil done, and pay the penalty of transgression. They bring ruin on their own heads. There are about twenty prominent characters, each the type of its kind, in this life-drama; separate scenes of which we may, as it were, read in our daily papers, so real are they. The author says that as romance had made vice to shine with pleasures, so his purpose was to show crime in its repulsive truth.

Mary Barton, by Elizabeth Cleghorn Gaskell (1848) is a forcible tale of Manchester, at the time when the manufacturing districts suffered the terrible distress that reached its height in 1842. It deals with the saddest and most terrible side of factory life.

John Barton, the father of Mary, is a weaver, an honest man, possessing more than the usual amount of intelligence of his class. When the story opens, he has plenty of work and high wages, which he spends to the last penny with no thought of the possible «rainy day.» Suddenly his master fails, and he feels the effect of his improvidence. His wife and little son die from the want of ordinary necessaries, and Mary alone is left to him.

Mary's beauty has attracted the attention of young Mr. Carson, the son of a wealthy mill-owner. Meanwhile she is deeply loved by Jem Nilson, a man of her own class. In the distress of this time it is decided to send a petition to Parliament. John Barton is chosen one of the delegates to present it. The failure of the petition embitters him so that he becomes a Chartist. He further increases his morbid feelings by the use of opium to deaden the pangs of hunger. Young Mr. Carson has indulged in satires against the delegates, which unfortunately reach their ears and rouse their anger. They resolve on his assassination and determine the instrument by lot, which falls to John Barton. Suspicious circumstances lead to the apprehension of Jem Nilson. Mary suspects the truth, and determines to rescue her lover without exposing her father. At the trial Jem learns for the first time of Mary's love for him. John Barton disappears without rousing suspicion, and Jem is cleared through his ability to prove an alibi. The story ends with Barton's return to his home, and his death after a confession of his guilt. The chief interest of ‹Mary Barton› lies in the touching simplicity of the descriptions of daily life among the artisan class. Their graphic power brings the reader into a vital sympathy with the life and scenes described. Some of the sad pictures of those toiling, suffering people are presented with intense pathos.

Lavengro: The Scholar, Gipsy, Priest. **Romany Rye** (Sequel to Lavengro). By George Borrow. These books comprise a tale of loosely connected adventures introducing romantic, grotesque, and exciting episodes, and interwoven with reflections on the moral and religious condition of the world, with a large intermixture of mystic and philosophic lore. They suggest Le Sage's story; and like the ‹Gil Blas,› the characters are drawn largely from Spanish sources. Gipsy life and legends form a kind of background to the writer's reflections on the men and morals of his time. The author, born in East Dereham, Norfolk, England, 1803, had been employed in 1840–50 as an agent of the British and Foreign Bible Society in distributing Bibles in the mountainous districts of Spain, and had met with hardships and rough usage which helped to embitter his feelings toward the Roman Catholic religion, at the same time that they afforded him glimpses of the simple life of the lower classes, and especially an acquaintance with the Gipsy tribe-life, which had a peculiar charm for him. «Lavengro» is depicted as a dreamy youth following the fortunes of his father, who is in military service. His visits are divided between the Gipsy camp, the «Romany chal,» and the «parlor of the Anglo-German philosopher.» The title «Romany Rye» [Gipsy Gentleman] is introduced in the verse of a song, «The Gipsy Gentleman,» sung in Chapter liv. of *Lavengro*:—

« Here the Gipsy gemman see,
With his Kernan jib and his rome and dree;
Rome and dree, rum and dry,
Rally round the Romany Rye.»

The song is sung by «Mr. Petulengro,» the author's favorite Gipsy character. The hero's trials of mind and faith are depicted, when, at the age of nineteen, he is cast upon the world in London to make his living as a hack author. Meeting with success with one of his books, he leaves London to roam abroad, and becomes in turn tinker, gipsy, postilion, and hostler; but ever preserves the self-respect of the poor gentleman and the scholar in disguise. His object in writing is to show the goodness of God, and to reveal the plots of popery; he shows much contempt for the pope, whom he calls «Mumbo-Jumbo,» and for all his ceremonies. He would encourage charity, free and genial manners, the exposure of the humbugs of «gentility,» and the appreciation of genuine worth of character in whatever social station. The titles «Scholar, Gipsy, Priest,» are not successive characters assumed by the author, but stand for these various types of humanity. A marked feature of these books is their use of elaborate fables for moral instruction. Such are those of the ‹Rich Gentleman› and the ‹Magic Touch,› the ‹Old Applewoman,› and ‹Peter William, the Missionary.› The author had previously published ‹Gipsies in Spain› in 1841, and ‹The Bible in Spain› in 1844,— works possessing the same lively interest as the later novels.

Peg Woffington, Charles Reade's first novel, was published in 1852, when he was thirty-eight. This charming story of eighteenth-century manners has been dramatized under the title ‹Masks and Faces.› It opens in the green-room of Covent Garden, where the Irish actress, Margaret Woffington, in the heyday of her fame and beauty, tricks the entire dramatic company, including Colley Cibber the famous playwright and comedian, by personating the great tragic actress Mrs. Bracegirdle. At the same time she achieves the conquest of a wealthy and accomplished Shropshire gentleman, Ernest Vane, who is presented to her by a London fop, Sir Charles Pomander. Vane besieges her with flowers and verses until he arouses the jealousy of Sir Charles, who is also her admirer. In the midst of a banquet which Mr. Vane is giving in honor of the actress, his lovely country bride appears unexpectedly upon the scene. Peg Woffington, who had believed Vane to be a single man and her loyal suitor, hides her grief and resentment under a guise of mockery; but the innocent young wife faints away on finding out how she has been betrayed. Woffington next appears in the garret of a poor scrub author and scene-painter, James Triplet, whom she has befriended by sitting to him for her portrait. Here, after fooling a party of her theatrical comrades and would-be art critics, who have come to abuse the picture, by the ingenious device of cutting out the painted face and inserting her own in the aperture, she practices the same trick upon Mabel Vane, Ernest's wife, who has sought refuge with Triplet from the persecutions of Sir Charles Pomander. Mabel, seeing the image of her rival, pours forth to it a pathetic appeal that Peg will not rob her of her only treasure, her husband's heart; when to her dismay, she perceives a tear upon the portrait's face, which reveals the *real* woman: and a touching interview follows, in which the courted actress begs the simple young wife to be her friend. Then comes on the scene Sir Charles Pomander, in amorous pursuit of Mabel; closely followed by her husband, whom Triplet has summoned to the rescue. A reconciliation between the married pair results, and Sir Charles retires discomfited. Woffington takes an affectionate leave of the Vanes, who soon return to their Shropshire home and domestic bliss; while the noble-hearted Peg, after a few years more of stage triumphs, retires before her bloom has faded, to a life in the country, and there ends her days, «the Bible in her hand, the Cross in her heart; quiet; amidst grass and flowers, and charitable deeds.»

Henry Esmond. This splendid romance, published in 1752, is one of the most important of Thackeray's novels. It is a romance of the time of Queen Anne, and purports to be told by the hero in the years of rest after the storm and stress of a checkered life. It is written after the manner of the time, which gives it a pleasant flavor of quaintness.

The hero, a boy of noble character, is the true heir to the Castlewood estate, but is supposed to be illegitimate, and grows up as a dependent in the home of his second cousin, the titular viscount, where he is treated with kindness and affection. The family consists of the young and lovely Lady Castlewood; a son, Francis, and a beautiful daughter, Beatrix. Lord Castlewood neglects his wife, and exposes her to the unwelcome attentions of Lord Mohun, with whom he subsequently fights a duel, in which he is killed. Without justification, Lady Castlewood holds Esmond responsible for the duel. Having learned that he is legally heir to Castlewood, he is constrained by gratitude to conceal the knowledge, and goes off to the wars. Returning to England on furlough, he is received with great affection, and immediately falls in love with Beatrix, whom he wooes unavailingly for ten years. The brilliant beauty becomes engaged to the Duke of Hamilton, but he is killed in a duel. Esmond, a devoted Jacobite, brings the Pretender to England in readiness to succeed Queen Anne, who is dying; but the Prince lays siege to the fair Beatrix instead of the throne. This wrecks the project; and Henry, now discovering his purposes, crosses swords with him. The Pretender then returns to Paris, where Beatrix joins him.

Henry now discovers that his very long attachment for Beatrix has given place to a tender affection for her mother, notwithstanding her eight years of superior age. This is the weakest point in the novel, but the author manages it skillfully. The attachment being mutual, no obstacle appears to their marriage. Frank is left in possession of the estate, while Esmond and his bride emigrate to the family plantations in Virginia; where their subsequent fortunes form the theme of «The Virginians.»

Virginians, The, by William Makepeace Thackeray (1859), is a sequel to ‹Henry Esmond,› and revives a past society with the same brilliant skill. The chivalric Colonel Esmond, dear to readers of the earlier novel, goes to Virginia after his marriage with Lady Castlewood, and there builds a country-seat, which he names Castlewood in remembrance of his family's ancestral home in England. In the American Castlewood his twin grandsons are reared by their widowed mother, Madame Rachel Warrington, that sharp-tongued colonial dame so kind and generous to her favorites, so bitter and unjust to all who oppose her. She is a loving but tyrannical mother; and after the Colonel's death, exercises autocratic rule over the Castlewood domain. Among her frequent visitors is young Colonel Washington, a brave, attractive figure, with fame yet to win.

Virginian life in pre-Revolutionary days is made very real to the reader; and is clearly distinguished from the English life upon which young Harry Warrington enters after his brother's supposed death in a disastrous campaign of the French and Indian War, upon which he has accompanied Colonel Washington. The lavish and generous young Virginian is at first repelled by the cold courtesy and selfish thrift of his Old World cousins. But his fortune soon wins him favor; and, too simple to detect mercenary motives, he plunges into social dissipation under the direction of Baroness Bernstein, an antiquated egotist, whom his grandfather had loved as the beautiful and coquettish Beatrix Esmond. He is deep in debt, and has promised to marry an elderly cousin, when he is rescued from his folly by the arrival of his shrewd and generous brother George. George resumes his heirship, and Harry is no longer a prey for cupidity. In the story of their subsequent adventures, the exposition of social baseness and hypocrisy would be grewsome if it were not for the kindly humor which mollifies the satire.

Tom Brown's School Days, the finest and most famous example of stories depicting English public-school life, was written by Thomas Hughes, and published in 1857, when the author was a young barrister of three-and-thirty. It leaped at once into a deserved popularity it has never lost. Tom is a typical middle-class lad, with the distinctive British virtues of pluck, honesty, and the love of fair play. The story portrays his life from the moment he enters the lowest form of the great school, a homesick, timid lad, who has to fag for the older boys and has his full share of the rough treatment which obtained in the Rugby of his day, to the time when he has developed into a big, brawny fellow, the head of the school, a football hero, and ready to pass on to Oxford,—another story being devoted to his experiences there. A faithful, lifelike, and most entertaining picture of the Rugby of Dr. Arnold is given; its social habits, methods of teaching, its sports, beliefs, and ideals. The wide influence of that great man is sketched with hearty appreciation; and in another figure—that of the gentle, high-charactered lad Arthur—one may recognize Dean Stanley in his student days. Individual scenes, like the bullying of Tom when he is green in the school, the football match, and the boat race, will always cling in memory for their graphic lines and fullness of life. An honester, manlier story was never written, for the author had been through it all,—the novel is «by an old boy,» the title-page declares; moreover, it teaches, by the contagion of example, those sterling virile virtues which have made the English one of the great dominant races of civilization. To read ‹Tom Brown› is to have an exhilarating sense of the vigorous young manhood of that nation, its joy in fruitful activity.

Moonstone, The, by Wilkie Collins (1868), is one of the best examples of the author's general purpose to mystify the reader. At the storming of Seringapatam, a holy city of India, by the British in 1799, a certain John Herncastle possessed himself, by the massacre of its keepers, of a large and peculiar diamond known as the moonstone. With his dying breath, one of the Brahmins cursed the Englishman, declaring that the diamond would bring disaster and misfortune to its unlawful possessors. The story treats of the mysterious disappearance of the stone, bequeathed by Herncastle to his niece, Miss Verinder, and of the tragedy that ensued before the guilty persons could be with certainty apprehended. The closing lines of the story find the moonstone once again in India, fixed as formerly in the forehead of an idol.

Kenelm Chillingly, HIS ADVENTURES AND OPINIONS, by Edward Bulwer Lytton (Lord Lytton). (1873.) This, one of Bulwer's artistic novels of English life, is considered by many a masterpiece, and is certainly one of his most popular works. Kenelm Chillingly is the long-desired heir of an old family, who develops symptoms of remarkable precocity, to the anxiety of his parents and teachers. After leaving school, he is given an insight into London society, and enters Cambridge with matured opinions and judgment, graduating with honors. Coming of age in the early part of the nineteenth century,—a time of unwonted progress, of unsettlement of beliefs, and of dissatisfaction with the existing state of affairs,—he adds to the general unrest of his generation an individual melancholy of temperament, a phenomenal clearness of vision which detects and despises shams, and an inability to fit himself into commonplace grooves and the ruts of inherited habit. In various phrases throughout his biography he is described, or describes himself — «A mere dreamer»; «He had woven a solitude round him out of his own heart»; «I do not stand in this world: like a ghost I glide beside it and look on.» With the temperament of the idealist, Kenelm possesses an attractive face and figure, a fondness for athletic exercise, and a perfect physical development. He leaves home in search of adventures, an unknown pedestrian with a few pounds in his pocket (and unlimited credit at his bankers'), unincumbered by letters of introduction or social fetters. His adventures, which are in keeping with his personality, extend over a few years, varied by periodical returns to his family and reappearances in society; where he is courted for his wealth, his gentle birth, and his eccentricities. The culmination of his fortunes is reached in an unfortunate love affair with Lily Mordaunt, a spirituelle creature, half child, half woman, a «human poem,» who dies broken-hearted when a cruel fate separates her from her lover.

‹Kenelm Chillingly› is less the life of a man than the prelude to a life; a preface of dreams, of disappointments, of disillusionments, before the realities begin. He himself epitomizes his future and his past, when he says to his father, in their last recorded interview, «We must — at whatever cost to ourselves — we must go through the romance of life before we clearly detect what is grand in its possibilities»; and again, «My choice is made: not that of deserter, but that of soldier in the ranks.»

Round him are grouped many interesting characters,— Sir Peter and Lady Caroline, his father and mother; his cousin, Gordon Chillingly, the ambitious politician; Chillingly Mivers, the caustic editor of The Londoner; the reformed bully, Tom Bowles; the pretty village belle, Jessie Somers, and her crippled husband; Cecilia Travers, who remains faithful to her unreciprocated attachment for Kenelm; Mr. Welby, the polished man of society; Walter Melville, the celebrated artist and «Wandering Minstrel»; and several others.

Far from the Madding Crowd, a pastoral novel by Thomas Hardy, is perhaps the best example of his earlier manner, and of his achievements in the domain of comedy. The story is mainly concerned with the love affairs of Bathsheba Everdene, a country girl with enough cleverness in her composition to render her impatient of the rustic Darby-and-Joan conception of marriage. Her first wooer, honest Farmer Oak, promises her all the insignia of married rank if she will accept him. She is pleased with the prospect of possessing a piano, and a «ten-pound gig for market»; but when Oak adds, «and at home by the fire, whenever you look up, there

I shall be, and whenever I look up, there will be you," the intolerable ennui of married life instantly weighs upon her imagination. She throws Oak over for a possible lover of more worldly pretensions. Only through an unfortunate marriage with a certain dashing Sergeant Troy does she learn to appreciate her first suitor's sterling worth. He for his part proves his devotion to her by serving her faithfully as her farm bailiff, after a change in her fortunes has placed her apparently out of his reach. 'Far from the Madding Crowd' is exceedingly rich in humor, in descriptions of rustic scenes, and of rustic character. The day laborers who gather at the malt-house to pass around the huge mug called "The God-Forgive-Me" ("probably because its size makes any given toper feel ashamed of himself")—these clowns are hardly surpassed in Shakespeare for their natural humor, their rustic talk, or their shrewd observation. Not less remarkable are certain rustic pictures, as that of the lambing on a windy St. Thomas's night, the starlight and the light from Oak's lantern making a picture worthy of Rembrandt. The novel takes rank as a classic in pastoral fiction.

Diana of the Crossways, a remarkable novel by George Meredith, appeared in 1885. It displays his power of drawing a living vibrant woman, in whom beauty and intellect and noble character are united. Diana is the centre of the book. In her light the other men and women live and move, and by her light they are judged. She is an Irishwoman of good family. As a girl she makes an unfortunate marriage with a Mr. Warwick, who so little knows her true character that he suspects her of an intrigue with a Lord Dannisburg, and begins proceedings against her. Diana's separation from her husband is the beginning of her picturesque but always honorable career, and the true initial point of the story. She is one of the most charming of Meredith's women: it was believed that she was drawn from Lady Caroline Norton, Sheridan's granddaughter, famous for her beauty, her wit, and her independence of conventional opinion; but this is now disproved.

David Grieve, The History of, a novel by Mrs. Humphry Ward, was published in 1892. Like 'Robert Elsmere,' it takes greatly into account social and educational forces of contemporary life. It was written apparently under the influence of 'Amiel's Journal,' as it embodies the same cheerless and somewhat negative philosophy.

The hero, David Grieve, and his sister Louie, are the children of Sandy Grieve, a Scotch workingman, and of a Frenchwoman, a grisette, of depraved tendencies. The girl inherits the mother's nature, the boy the father's. David begins life as a country boy in Derbyshire, tending his uncle's sheep. His leisure moments are devoted to reading and study. As a boy of sixteen he leaves the home that had become intolerable, and goes to Manchester, where he learns the bookseller's trade and educates himself further, becoming finally the head of a publishing-house well known for its publications of economic and political works. His life, however, is far from happy. His sister goes to the bad in Paris. He marries a woman unworthy of him. Throughout, he clings to a high ethical ideal as the only hope, the only faith open to a nineteenth-century man. Conduct is for him the whole of life. On right-doing his soul rests and depends, in the stress of the tempest of passion and sin about him.

The novel is well written, abounding in striking and dramatic scenes, and rich in delineation of character.

Deemster, The, by Hall Caine. 'The Deemster' is a sensational novel, setting forth the righteousness of just retribution. The author calls it the story of the Prodigal Son. The scene is laid in the Isle of Man, in the latter part of the seventeenth century and the early part of the eighteenth.

The Deemster is Thorkell Mylrea, whose brother Gilchrist is bishop of the island. These two brothers, with Ewan and Mona, the son and daughter of the Deemster, and Daniel, the son of the Bishop, are the chief actors in the story. Ewan is a young clergyman, but Dan is the prodigal who wastes his father's substance. He loves his cousin Mona deeply, but her brother considers this love dishonorable to her. The cousins engage in a duel, which results in the death of Ewan. Dan surrenders himself to justice, is declared guilty, and receives a sentence worse than death. He is declared cut off forever from his people. None shall speak to him or look upon him or give him aid. He shall live and die among the beasts in a remote corner of the island.

At length a strange plague comes upon the people. Daniel obtains the privilege of taking the place of Father Dalby, the Irish priest. He effects many cures, and at last dies of the pestilence, after the office of deemster made vacant by his uncle's death has been offered to him as a reward for his services. Like all of Hall Caine's work, it is sombre and oppressive, but its delineation of Manx character is striking and convincing. It was published in 1877. A dramatization has been produced by Wilson Barrett under the title ‹Ben-Ma-Chree.›

Donal Grant, a novel by George Macdonald, was published in 1883, when he was fifty-nine. It is a modern story; the hero, Donal Grant, being one of the muscular and intellectual young Scotchmen whom Macdonald loves to describe. Introduced as a poor student seeking a situation, he reaches the town of Auchars, where he meets a spiritually minded cobbler and his wife with whom he lodges. In Auchars he finds a field of work, and the story deals with the effect produced on careless and selfish characters by contact with an upright and generous nature. The plot involves a forced marriage, and other well-known incidents; but the book shows all Macdonald's familiar qualities, though it is less eventful and more didactic than many of his stories.

Dr. Jekyll and Mr. Hyde, by Robert Louis Stevenson, is a psychologic romance illustrating the complex quality of man's nature. The scene is London. Dr. Jekyll is a physician of position and good character, a portly, kindly man. In his youth, however, he showed that he had strong capacities for evil, which he succeeded in suppressing for years. His professional tastes lead him to experiment in drugs, and he hits on one whereby he is changed physically so that his lower nature receives external dress. He becomes Mr. Hyde, a pale, misshapen, repulsive creature of evil and violent passions. Again and again Dr. Jekyll effects this change, and gives his bad side more and more power. His friend Utterson, a lawyer, is puzzled by Jekyll's will in favor of Hyde, and seeks to unravel the mystery. The brutal murder of Sir Danvers Carew, which is traced to Hyde, who of course disappears, adds to the mystery and horror. At last, by the aid of letters left by Dr. Lanyon, another of Dr. Jekyll's lawyer friends, to whom he has revealed the secret and who is killed by the shock of the discovery, the strange facts are exposed. Utterson breaks into Jekyll's laboratory, only to find Hyde, who has just taken his own life; and Jekyll is gone forever. It was the first of Stevenson's books to become widely popular. Its date is 1886.

Little Minister, The, by J. M. Barrie. (Published in 1891.) A love story, the scene of which is laid in the little Scotch weaving village of Thrums at about the middle of the present century. Aside from its intrinsic interest, there is much skillful portrayal of the complexities of Scotch character, and much sympathy with the homely lives of the poverty-stricken weavers, whose narrow creed may make them cruel, but never dishonorable. The hero, Gavin Dishart, is a boy preacher of twenty-one, small of stature but great in authority, and given to innocent frolic in exuberant moments. Grouped about him are his people, who watch him with lynx-eyed vigilance, ready to adore, criticize, and interfere; while an all-pervasive influence is the mother love and worship of «soft-faced» Margaret Dishart.

Across the narrow path of the Little Minister, and straight into his orthodox life, dances Babbie the Egyptian, in a wild gipsy frock, with red rowans in her hair. Against the persuasiveness of her beautiful eyes and her madcap pranks, even three scathing sermons against Woman, preached by Gavin in self-defense, are of no avail; and the reader follows with absorbed interest his romantic meetings with the reprehensible Babbie, and the gossip of the scandalized community. The rapid unfolding of the story reveals Babbie's sorrowful and unselfish renunciation of Gavin, and her identity as the promised bride of Lord Rintoul, who is many years her senior. A false report of Gavin's death brings the lovers together again on the eve of Babbie's marriage. Fearing pursuit, she consents to a hasty gipsy marriage with Gavin in the woods; and the climax is reached when a flash of lightning reveals the ceremony to Lord Rintoul, two stern elders of the Kirk, and Rob Dow, who is seeking to save the Little Minister from his wrathful people by killing the Egyptian. In the flood that follows, the chief actors in this dramatic scene are scattered; but Gavin and Babbie, after many adventures, are reunited, a deed of heroism on the part of the Little Minister having reinstated him in the love of his people.

The story is recounted by Dominie Ogilvy, who is at last revealed as the father of Gavin. It is lighted by touches of quaint humor that soften what might otherwise seem stern and forbidding in the picture. An instance in point is that of Tibbie Craik, who would be «fine pleased» with any bride that the minister might choose, because she «had a magenta silk, and so was jealous of no one.»

In 1897 the book was dramatized, with a violent wrenching of the plot to meet dramatic necessities.

Jungle Books, The, by Rudyard Kipling. The central figure in these books is the boy Mowgli, who, straying from his village home when an infant, had been lost in the forest, and there sheltered and nursed with her own cubs by a mother-wolf, and the hairy Orson. Joined to this element of human interest, and with the coloring of high romance, these stories picture the personal characteristics and social and political life of the gaunt wolf-family in their cave and the free republic of wolves, assembled in the Pack; the snarling Bengal tiger, Shere Khan, who, though fearful, like the other beasts, of man's superior wit, roams boastfully for prey, attended by his obsequious but mischief-making jackal servant, Tabaqui, the Dish-Licker; they tell about Baloo, «the sleepy brown bear who teaches the wolf-cubs the Law of the Jungle, which is the reproof of human codes in its comprehensive justice»; the black panther, Bagheera; Kaa, the big rock python; and many others, including the monkey people, filthy chatterers despised by all the rest. They describe also how Mowgli's coming disturbed these forest creatures; how his human will proved more powerful than Shere Khan's jaws and claws; and how the brown bear and other friends rescued him with some trouble when he had been carried off through the tree-tops by the monkey people; and how he finally went back to live among men, but with a better knowledge of beasts. Unlike the talking beasts in Æsop's fables, those of the ‹Jungle Books› are not men in hides and on all fours discussing human problems. Kipling's genius represents them thinking and behaving, each according to his own peculiar beastly habit and experience, with such dramatic skill that one is almost forced to believe that he has intimately dwelt among them as Mowgli did. The stories were published in St. Nicholas, and collected into two volumes in 1894 and 1895.

Fairy Tales. The stories of Cinderella, Beauty and the Beast, Hop o' my Thumb, Sleeping Beauty, and others, so fascinating to children and to peasants, were looked on merely as amusing tales, until the efforts of Grimm and his successors drew back, as it were, a curtain, and disclosed another fairy region of almost limitless perspective, whose vanishing-point may be nearly identical with the origin of the human race. For by the study of comparative mythology, it was discovered that these tales are not restricted to Europe alone, but are to be found, in varying forms, among almost all nations. Comparative philology then showed the original union of the Teutonic, Celtic, Latin, Greek, Persian, and Hindu races in the primitive Aryan race, whose home has been variously fixed in Western Central Asia, in Europe, and even in Africa; from which they broke away in prehistoric dispersions. This was discovered by tracing words through the German, Latin, Greek, and Persian forms up to the Sanskrit, the oldest literary form of all; their identity proves their descent from a common stock. Thus most of our popular tales date from the days «when the primitive Aryan took his evening meal of *yava*, and sipped his fermented mead, while the Laplander was master of Europe, and the dark-skinned Sudra roamed through the Punjab.» The survival of popular tales is due to their being unconscious growths, to the strict adherence to form shown by illiterate and savage people in recitals, proved also by a child's insistence on accuracy, and to the laws of the permanence of culture. All these make the science of folk-lore possible.

There are several theories in regard to the origin of folk-tales. The oldest is the Oriental theory, which traces all back to a common origin in the Vedas, the Sanskrit sacred books of Buddhism.

dating probably from 2000 B.C. It is true that the germs of most tales are found in the Vedas, but proofs of the Indian origin of stories are lacking; the discovery of tales in Egypt which were written down in the period of the early empire are objections to its acceptance, and the idea of diffusion will not account for similar tales found in Australia, New Zealand, and America. The Aryan theory, supported by Max Müller, Grimm, and others, gives as their origin the explanation of natural phenomena, as the sun's daily course, the change of day and night, dawn, winter, and summer. These nature-myths must not be regarded as originally metaphors; they were primitive man's philosophy of nature, in the days when he could not distinguish between it and his personality; when «there was no supernatural, because it was not yet discovered that there was such a thing as nature»; and so every object was endowed with a personal life. This view is supported by the proper names in myths having been originally names of natural phenomena. The savage myths of to-day explain the myth-making of old: instance the New Zealand tale of ‹The Children of Heaven and Earth› in Grey's ‹Polynesian Mythology,› connected with the Sanskrit Dyauspitar (Jupiter), Heaven-father, and Prithivî-mâtar, Earth-mother, in the Vedas. Folk-lore is «the débris brought down by the streams of tradition from the distant highlands of ancient mythology,» and the survivals which are unintelligible singly must be explained by comparing them with others. The tales have enough likeness to show that they come from the same source, and enough difference to show they were not copied from each other. Müller says, «Nursery tales are generally the last things to be adopted by one nation from another.» The danger is that too many may be assigned to nature-myths. Even the ‹Song of Sixpence› has been claimed as one: the pie representing earth and sky; the birds, the twenty-four hours; the opened pie, the daybreak, with singing birds; the king, the sun, with his money, sunshine; the queen, the moon; the maid, dawn, hanging out the clothes, clouds, is frightened away by the blackbird, sunrise. Another theory, supported by Tylor and Lang, traces the origin of folk-lore to a far earlier source than the Aryan,— the customs and practices of early man: such as totemism, descent from animals or things, which were at last worshiped; and curious taboos or prohibitions, which can be explained by similar savage customs of the present. Thus tales become valuable both for the anthropologist and the mythologist. But late authorities declare that it is useless to seek any common origin of folk-tales; since the incidents, which are few, and the persons, who are types, are based on ideas that might occur to uncivilized races anywhere.

Our popular fairy-tales, or *contes*, have been, in the main, handed down orally. However, some of their elements or variants at least have come down through literary collections in the following succession: The Vedas, the Sanskrit sacred books; the Persian Zend-Avesta; the Jâtakas of about the fifth century B. C.; from some lost Sanskrit books came the ‹Panchatantra,› a book of fables earlier than 550 A. D., of which the Hitopadeça is a compilation; a Pahlavi version of the same period; an Arabic version before the tenth century; and a Persian of about 1100 A. D.; the ‹Syntipas,› a Greek version, belongs to the eleventh century. Then followed translations into several European languages. The earliest collection of European tales was made by Straparola, who published at Venice in 1550 his ‹Notti Piacevola,› which was translated into French, and was probably the origin of the ‹Contes des Fées.› It contains the tale of ‹Puss in Boots,› and elements of some others. The best early collection is Basile's, the ‹Pentamerone,› published at Naples in 1637. In 1696 there appeared in the Recueil, a magazine published by Moetjens at The Hague, the story ‹La Belle au Bois Dormant› (our ‹Sleeping Beauty›), by Charles Perrault; and in 1697 appeared seven others: ‹Little Red Riding Hood,› ‹Bluebeard,› ‹Puss in Boots,› ‹The Fairy,› ‹Cinderella,› ‹Riquet of the Tuft,› and ‹Hop o' My Thumb.› These were published in 1697 under the title ‹Contes du Temps Passé, Avec des Moralités,› by P. Darmancour, Perrault's son, for whom he wrote them down from a nurse's stories. These fairy-tales became part of the world's literature; and in England at least, where scarcely any tales existed in literary form except ‹Jack the Giant-Killer,› they superseded all the national versions. Within this century the investigations of Jacob and William Grimm, and their successors in this field, have reduced to written form the tales of nearly all nations, revealing the same characters and incidents under countless names and shapes. The method used by them has been to take down the tales from the recitals of the common people, — generally of the old women who have been the chief conservers of stories,— exactly as given, rough or uncouth as the narrative may be. For in some apparently absurd feature may be a survival of ancient custom or myth of great historic interest; and the germs of these universal stories, in becoming part of a nation's folk-lore, take a local form and so become valuable to the ethnologist. Thus the beautiful myths of the South in the Northern forms, where winter's rigor alters the conditions of life, have an entirely different setting. We must include in the comparison of stories the Greek myths; as the Odyssey is now conceded to be a mass of popular tales (Gerland's ‹Altgriechische Märchen in der Odyssee,›—‹Old Greek Tales in the Odyssey.›) To these we must add the tales of ancient Egypt; those narrated by Herodotus, and other travelers and historians; the beautiful story of ‹Cupid and Psyche,› given by Apuleius in his ‹Metamorphoses› of the second century A. D., which also was taken from a popular myth, as we shall see, very widely distributed. Spreading all these before us, with the wealth of Eastern lore, and that gathered recently from every European nation, and from the savage or barbarian tribes of Asia, Africa, America, and Polynesia, we shall find running through them all the same germ, either in varying form, or simply in detached features, to our astonishment and dedelight. We shall examine in detail the most familiar of the popular fairy-tales, noting the principal variants or recurring incidents, what survival of nature-myth they contain, what ancient custom or religious rite, and their possible links with Oriental literary collections; showing thus in a limited way the basis on which the before-mentioned theories of their origin rest. Taking Perrault's ‹Tales› as the best versions, we shall find that actual fairies appear but seldom, as is the case generally in traditional fairy stories; in ‹Cinderella› and ‹The Sleeping Beauty› the fairies are of the genuine traditional type, but in other tales we find merely the magical key or the fairy ‹Seven-League Boots.› Yet the fairies have so identified themselves with popular tales by giving them their titles, that we may find it interesting to look up their origin. The derivation of the word is given from *fatare*, to enchant, *faé* or *fé*, meaning enchanted, and running into the varying forms of fée, fata, hada, feen, fay, and fairy; or with more probability from *fatum*, what is spoken, and Fata, the Fates, who speak, Faunus or Fatuus, the god, and his sister or wife Fatua. This points to the primitive personification of natural phenomena: all localities and objects were believed to be inhabited by spirits. Similar beings are found in the legend-lore of all nations; as the Nereids of Greece, the Apsaras of India, the Slavonic Wilis, the Melanesian Vius, the Scotch fairies or Good Ladies — as they are termed, just as the daughter of Faunus was not known by her real name, but as the Good Goddess («Bona Dea»). Their mediæval connection with the netherworld and the dead may possibly point to their origin as ancestral ghosts. We shall find that «the story of the heroes of Teutonic and Hindu folk-lore, the stories of ‹Boots› and ‹Cinderella,› of Logedas Rajah and Surya Bai, are the story also of Achilleus and Oidipous, of Perseus and Theseus, of Helen and Odysseus, of Baldur and Rustem and Sigurd. Everywhere there is the search for the bright maiden who has been stolen away, everywhere the long struggle to reclaim her.» (Cox.)

Sleeping Beauty.—This story is regarded by mythologists as a nature-myth, founded on nature's long sleep in winter. The Earth-goddess pricked by winter's dart falls into a deep sleep, from which she is aroused by the prince, the Sun, who searches far for her. We may find a slight parallel in Demeter's search for her lost daughter, Proserpine in the Greek myth; but a much more evident resemblance is seen in the sleep of Brynhild, stung to her sleep by the sleep-thorn. ‹The Two Brothers,› found in an Egyptian papyrus of the Nineteenth Dynasty,— the time of Seti II., — had several incidents similar to those of ‹The Sleeping Beauty.› The Hathors who pronounce the fate of the prince correspond to the old fairy, and both tales show the impossibility of escaping fate. The spindle whose prick causes the long slumber is a counterpart of the arrow that wounds Achilles, the thorn that pricks Sigurd, and the mistletoe fatal to Baldur. In ‹Surya Bai› (from ‹Old Deccan Days›) the mischief is done by the poisoned nail of a demon. In the Greek myth of Orpheus, Eurydice is stung by the serpent of darkness. The hedge that surrounds the palace appears in the flames encircling Brynhild on the Glittering Heath, and the seven coils of the dragon; also in the Hindu tale of ‹Panch Phul Ranee,› in which the heroine is surrounded by seven ditches, surmounted by seven hedges of spears. In the northern form of the story an interesting feature is the presence of the ivy, the one plant that can endure the winter's numbing touch. In a Transylvanian variant a maiden spins her golden hair in a cavern, from which she is rescued by a man who undergoes an hour of torture for three nights. The awakening by a kiss corresponds to Sigurd's rousing Brynhild by his magic sword; but the kiss may be a survival of an ancient form of worship, thus suggesting that the princess in the earlier forms of the tradition may have been a local goddess, which would support the anthropological theory. The version most closely resembling Perrault's is Grimm's ‹Little Briar Rose,› which is however without the other's ending about the cruel mother-in-law. A few incidents are found in the ‹Pentamerone,› and a beautiful modern version is found in Tennyson's ‹Day-Dream.›

LITTLE RED RIDING-HOOD.—In this story we may detect a myth of day and night. Red Riding-Hood, the Evening Sun, goes to see her grandmother, the Earth, who is the first to be swallowed by the wolf of Night or Darkness. The red cloak is the twilight glow. In the German versions the wolf is cut open by the hunter, and both set free; here the hunter may stand for the rising sun that rescues all from night. The Russian version in the tale of ‹Vasilissa› hints at a nature-myth in the incident of the white, red, and black horses, representing the changing day. The German version contains a widely spread incident,—the restoration of persons from monsters who have swallowed them. We find parallels in the Aryan story of the dragon swallowing the sun, and killed by the sun-god Indra; here it is interesting to note that the Sanskrit word for evening means «mouth of night.» The incident occurs in the myth of Kronos swallowing his children; in the Maori legend in which Ihani, the New Zealand cosmic hero, tries to creep through his ancestress, Great-Woman or Night; in a Zulu version a princess is swallowed by a monster which becomes in a Karen tale a snake. We find it also in the Algonkin legend repeated in ‹Hiawatha›; among the Bushmen, Kaffirs, Zulus; and in Melanesia, where the monster is night, showing quite plainly a savage nature-myth. The story has been compared to the Sanskrit Vartika, rescued by the Açvins (the Vedic Dioscuri) from the wolf's throat. Vartika is the Quail, the bird that returns at evening; and the Greek word for quail is *ortyx*, allied possibly to Ortygia, the old name for Delos, birthplace of Apollo.

BLUEBEARD.—This tale had been regarded by some as partly historic, of which the original was Gilles de Laval, Baron de Retz, who was burned in 1440 for his cruelty to children. It is, however, really a märchen, and the leading idea of curiosity punished is world-wide. The forbidden chamber is a counterpart of the treasure-house of Ixion, on entering which the intruder was destroyed, or betrayed by the gold or blood that clung to him; also of Pandora's box, as well as of Proserpine's pyx that Psyche opened in spite of the prohibition. There are several parallels among the German fairy-tales collected by Grimm; and one feature at least is found in the Kaffir tale of the Ox (Callaway's ‹Nursery Tales of the Zulus›). Variants are found in Russia, and among Gaelic popular tales; and in the Sanskrit collection ‹Katha Sarit Sagara,› the hero Saktideva breaks the taboo, and like Bluebeard's wife, is confronted with the horrible sight of dead women. Possibly in the punishment following the breaking of the taboo may be a survival of some ancient religious prohibition: among the Australians, Greeks, and Labrador Indians, such an error was regarded as the means by which death came into the world.

PUSS IN BOOTS.—Perrault's version of this popular and wide-spread tale was probably taken from Straparola's ‹Piacevoli Notti.› The story is found in a Norse version in ‹Lord Peter,› and in the Swedish ‹Palace with Pillars of Gold,› in which the cat befriends a girl, whose adventures are similar to those of the

Marquis of Carabas. In a Sicilian version is found the first hint of a moral which is lacking in the above-mentioned tales; that is, the ingratitude of the man. This moral appears more plainly in a popular French version, where man's ingratitude is contrasted with the gratitude of a beast. This occurs likewise in the versions of the Avars and the Russians. Cosguin imagined from the moral that its origin was Buddhistic, for the story could only have arisen in a comparatively civilized community; but the only Hindoo version, the Match-Making Jackal, which was not discovered until about 1884 in Bengal, has no moral at all. The most complete moral is found in Zanzibar, in the Swahili tale of 'Sultan Darai,' in which the beneficent beast is a gazelle: the ingratitude of the man is punished by the loss of all that he had gained; the gazelle, which dies of neglect, is honored by a public funeral. An Arab tribe honors all dead gazelles with public mourning; from which may be inferred a primitive idea that the tribal origin was from a gazelle stock,—a hint of totemism. Variants of 'Puss in Boots' are found among the Finns, Bulgarians, Scotch, Siberians, and in modern Hindustani stories; and some features are found in Grimm, and in the adventures of the Zulu hero Uhlakanyana.

Toads and Diamonds.—This story of the good sister who was rewarded, and the bad who was punished, is found in many forms. Several variants are met in Grimm's tales; it is found in the collection of Mademoiselle L'Heritier dating from 1696; and again is met among the Zulus, Kaffirs, Norse, and Scotch. In many cases the story runs into the tale of the substituted bride,—an example of the curious combinations of the limited number of incidents in popular lore.

Cinderella.—This fairy-tale, in the majority of the variants, contains several incidents which may be perhaps the remains of totemism and of a very old social custom. The position of Cinderella in most versions as a stepchild may without much difficulty be supposed to have been that of the youngest, who by «junior's right» would have been the heir; the myth of ill-treatment would be natural if it arose when the custom was slipping away. By that older law of inheritance, the hearth-place was the share of the youngest; so that Cinderella's position by it, and her consequent blackened condition, would be quite in keeping with this theory. This right of the youngest is met in Hesiod, who makes Zeus the youngest child of Kronos; it is also found in Hungary, among Slavic communities, in Central Asia, in parts of China, in Germany and Celtic lands; and it is alluded to in the Edda. A similar custom among the Zulus is shown in one of Callaway's 'Zulu Nursery Tales.' The fragment of totemism is shown in the cases when the agent is a friendly beast or tree, which has some mystic connection with the heroine's dead mother. The most striking instance occurs in the Russian tale of 'The Wonderful Birch,' in which the mother is changed by a witch into a sheep, killed and buried by the daughter, and becomes a tree, that confers the magical gifts. The two features of a beast and a tree are found in the old Egyptian tale 'Two Brothers'; and the beast alone is seen in Servian, Modern Greek, Gaelic, and Lowland Scotch variants. In two versions of barbarous tribes, 'The Wonderful Horns' of the Kaffirs, and a tale of the Santals, a hill-tribe of India, the girl's place is taken by a boy whose adventures are similar to Cinderella's, but the agents are an ox and a cow. In Perrault's tale, the more refined fairy godmother takes the place of these beasts, which are in every case domesticated animals. The slipper is a feature that is found in the whole cycle of tales. In the Greek myth of 'Rhodopê,' the slipper is carried off by an eagle, and dropped in the lap of the King of Egypt, who seeks and marries the owner. In the Hindu tale, the Rajah's daughter loses her slipper in a forest, where it is found by a prince, on whom it makes the usual impression. Here we find the false bride, which is usually a part of these tales, but is omitted by Perrault; and in most cases the warning is given by a bird. In several instances the recognition is effected by a lock of hair, which acts the part of the glass slipper—which should be fur (*vair*) according to some authorities; this is found in the Egyptian tale of the 'Two Brothers,' and reappears in the Santal version and in the popular tales of Bengal. It occurs likewise in an entirely different cycle, in the lock of Iseult's hair which a swallow carries to King Mark of Cornwall. We can also trace a slight resemblance in the search of Orpheus for Eurydice, and the Vedic myth of Mitra, the Sun-god, as well as the beautiful Deccan tale of ‹Sodewa Bai.› If we search for indications of a nature-myth in the story of Cinderella, we shall find that it belongs to the myths of the Sun and the Dawn. The maiden is the Dawn, dull and gray, away from the brightness of the Sun; the sisters are the clouds, that screen and overshadow the Dawn, and the stepmother takes the part of Night. The Dawn fades away from the Sun, the prince, who after a long search finds her at last in her glorious robes of sunset. Max Müller gives the same meaning to the Vedic myth of ‹Urvasî,› whose name («great-desires») seems to imply a search for something lost.

Hop o' My Thumb.—A mythic theory of this tale has been given, by which the forest represents the night; the pebbles, the stars; and the ogre, the devouring sun. The idea of cannibalism which it contains may possibly be a survival of an early savage state; and thus the story very obligingly supports two of the schools of mythic interpretation. It contains traces of very great antiquity, and the main features are frequently met with. We find them, for instance, in the Indian story of ‹Surya Bai,› where a handful of grain is scattered; in the German counterpart, ‹Hänsel and Gretel›; in the Kaffir tale, in which the girl drops ashes; and that is found again in a story in the ‹Pentamerone.› The incident of the ogre's keen scent is found in a Namaqua tale, in which the elephant takes the part. In a Zulu story an ogress smells the hero Uzembeni, and the same feature is seen in Polynesian myths, and even among the Canadian Indians. In Perrault's tale Hop o' My Thumb makes the ogre kill his own children; but in many forms the captor is either cooked, or forced to eat some of his relatives, by means generally of some trick. The substitution of the ogre's daughters is suggested by the story of Athamas and Themisto, whose children are dressed by her orders in white, while those of her rival are clad in black; then by a reversal of the plan, she murders her own. In most variants the flight of the brothers is magically helped; but Perrault uses only the Seven-League Boots, which are no doubt identical with the sandals of Hermes and Loki's magic shoes.

Beauty and the Beast.—This ancient story is very evidently a myth of the Sun and the Dawn. In all the variants the hero and the heroine cannot behold each other without misfortune. Generally the bride is forbidden to look upon her husband, who is enchanted under the form of a monster. The breaking of the taboo results in separation, but they are finally reunited after many adventures. The anthropological school of myth interpreters see in this feature a primitive marriage custom, which still exists among many savage races of the present day. One of the earliest forms of the story is the Vedic myth of ‹Urvasî and Purûravas.› Another is the Sanskrit Bhekî, who marries on condition she shall never see water; thus typifying the dawn, vanishing in the clouds of sunset. Müller gives an interesting philological explanation of this myth. Bhekî means frog, and stands for the rising or setting sun, which like amphibious creatures appears to pass from clouds or water. But in its Greek form Bhekî means seaweed which is red, thus giving dark red; and the Latin for toad means «the red one,» hence the term represents the dawn-glow or gloaming, which is quenched in water. In Greek myths we find a resemblance in some features of ‹Orpheus and Eurydice›; and the name of Orpheus in its Sanskrit form of Arbhu, meaning the sun, hints quite plainly at a solar origin of this cycle of tales. A more marked likeness exists in the myth of Eros and Psyche by Apuleius, and in the Scandinavian tale of the ‹Land East of the Sun and West of the Moon.› More or less striking parallels are seen in the Celtic ‹Battle of the Birds›; in the ‹Soaring Lark,› by Grimm; in the Kaffir ‹Story of Five Heads›; in Gaelic, Sicilian, and Bengal folk-lore; and even in as remote a quarter as Chili. The investigation of minor fairy-tales, nursery rhymes, and detached features running through many myths, will yield an abundance of interesting information. For instance, the swan-maidens and werewolves, the beanstalk (which is probably a form of the sacred ash of the Eddas, Yggdrasil, the heaven-tree of many myths), can be found in ever-varying combinations.

We can allude to only a portion of the voluminous literature on this subject. In the general works on mythology, the Aryan theory is maintained by Müller in his ‹Essay on Comparative Mythology›

(1856), and ‹Chips from a German Workshop› (1867–75); by Sir G. W. Cox in ‹Mythology of the Aryan Nations› (1870), ‹Introduction to the Science of Comparative Mythology and Folk-Lore› (1881), and ‹Popular Romances of the Middle Ages›; by Grimm in his ‹Teutonic Mythology› (‹Deutsche Mythologie,› translated by Stallybrass) (1880–88); by A. Kuhn in his ‹Teutonic Mythology,› and the ‹Descent of Fire› (1872); and by W. Schwartz in ‹Origin of Myths› (‹Ursprung der Mythe›; 1860).

The most important works on the basis of the anthropological theory are E. B. Tylor's ‹Primitive Culture› (1871); Andrew Lang's ‹Custom and Myth› (1885); his ‹Myth Ritual and Religion› (1887); and John Fiske's ‹Myths and Myth-Makers› (1872); as well as J. G. Frazer's ‹Golden Bough› (1890). W. A. Clouston in ‹Popular Tales and Fictions› (1887) supports the Indian theory. The best works directly bearing on Fairy Tales are J. Ritson's ‹Fairy Tales› (1831); T. Keightley's ‹Fairy Mythology› (1833), both somewhat antiquated; J. T. Bunce's ‹Fairy Tales, their Origin and Meaning› (1878); J. O. Halliwell-Phillips's ‹Popular Rhymes and Nursery Tales› (1849); R. Koehler's ‹European Popular Tales› (1865), and his ‹Essays on Fairy Tales and Popular Songs› (1894); E. S. Hartland's ‹Science of Fairy Tales› (1891); Andrew Lang's Edition of ‹Perrault's Popular Tales› (1888); W. Adlington's ‹Most Pleasant and Delectable Tale of the Marriage of Cupid and Psyche,› with ‹Discourse on Fable› by A. Lang (1887); and Joseph Bedier's ‹Fables› (‹Les Fabliaux›) (1893).

The most noteworthy collections of the folk-tales of individual nations are Dasent's ‹Popular Norse Tales› (1862); Campbell's ‹Tales of the West Highlands›; Frere's ‹Old Deccan Days›; Steel and Temple's ‹Wide-Awake Stories› (1884); L. B. Day's ‹Folk Tales of Bengal› (1883); Callaway's ‹Zulu Nursery Tales› (1866); Theal's ‹Kaffir Folk Lore›; Cosguin's ‹Popular Tales of Lorraine› (1886); Maspero's ‹Tales of Ancient Egypt,› 2d ed. (1889).

Physiologus (The Naturalist). A very remarkable book of animal allegories, some fifty or sixty in number, produced originally in Greek at Alexandria, as early probably as the final completion of the New Testament, or before 200 A. D., and in circulation for many centuries, in many languages, as a kind of natural Bible of the common people; more universally known, and more popularly regarded, than the Bible even, because so familiar in the memories of the masses, and not dependent upon written copies.

So entirely was it a book of tales and traditions of the uneducated mass, more often told to hearers than copied out and read, that any one who made a written copy varied the text at will, enlarging or abridging, and inserting new ideas or Scripture quotations at pleasure. It was in this respect a reflection of the literary method of the Græco-Hebrew writers of the time of Christ, and of the Greek Christians of the New Testament age, 50–150 A. D. It was the lesson only of the story, not its exact text, which was regarded; facts were of less account than the truth meant to be conveyed. Some of the animals of the stories were imaginary; and with animals were included the diamond, the magnet, the fire-flint, the carbuncle, the Indian stone, and such trees as the sycamore and one called peridexion. The facts in each story were not those of science, given by Aristotle or any other authority; but those of folk-lore, of popular tradition and fable, and of frequent touches of the imagination. It mattered little as to the facts, if they were of startling interest: the important thing was the spiritual lesson. Thus the one horn of the unicorn signifies that Christ is one with the Father; the wonderfully sweet odor of the panther's breath, attracting all other animals except the serpent, signifies Christ drawing all unto him except the Devil. The riot of legend and fable, which ran under «Physiologus says,» took the popular fancy in proportion as it was wild; and credulity thus stimulated was the strongest belief. The ideas thus taught passed into all the literatures of Europe, and found incessant expression in art, and in emblems carved upon churches and even upon furniture.

The Greek text of ‹Physiologus,› and versions in great variety, have been printed; and in the ‹Geschichte des Physiologus,› by F. Lauchert, 1889, a full account of the origin, character, and diffusion of the work is given, with the Greek original and a German translation.

Golden Ass, The, by Apuleius. A collection of stories divided into eleven books, and written in Carthage, not later than 197 A. D. It is usually described as an imitation of ‹The Ass› of Lucian; the author himself tells us that it is a «tissue woven out of the tales of Miletus»; but probably both works are based on the same earlier originals. The plot is of the thinnest. A young man sees an old sorceress transform herself into a bird after drinking a philter. He wishes to undergo a similar metamorphosis, but mistakes the vial and is turned into an ass. To become a man again, he must eat a certain species of roses, and the pilgrimage of the donkey in search of them is the author's excuse for stringing together a number of romantic episodes and stories: stories of robbers, such as ‹The Brigand for Love,› where a youth becomes a bandit to deliver his betrothed; ‹The Three Brothers,› where the three sons of a wealthy peasant are massacred by a ferocious squire and his servants; and ‹The Bear of Platæa,› where a heroic robber lets dogs devour him in the bearskin in which he has hidden himself. Then come ghost stories: ‹The Spectre,› where the phantom of a girl penetrates in full noonday into a miller's yard, and carries off the miller to a room where he hangs himself; ‹Telephron,› where a poor man falls asleep, and supposes himself to awaken dead; ‹The Three Goat-Skins,› where the witch Pamphile inadvertently throws some goats' hair into her crucible, instead of the red hair of her fat Bœotian lover, thus bringing back to life in place of him the goats to whom the hairs belonged. But the prettiest and most finely chiseled of these tales are those that paint domestic life: ‹The Sandals,› where a gallant devises a very ingenious stratagem to get out of an unpleasant predicament and regain possession of his sandals, forgotten one night at the house of a decurion; and several of the same kind. Many others are real dramas of village life. The most famous of all is ‹The Loves of Psyche.› It occupies two entire books, and has inspired poets, painters, and sculptors, in all ages and countries; though perhaps the author would have been rather astonished to learn that the moderns had discovered in the sufferings of his heroine a profound metaphysical allegory, symbolizing the tortures of the soul in its pursuit of the ideal. Apuleius excels every other ancient writer in catching the changing aspects of nature and of human comedy; and with all his fantastic imaginative power, he is as realistic as Zola, and sometimes as offensive. He describes, for instance, the agony of a broken-down horse tortured by swarms of ants, with the same precision that he uses to relate the gayety of a rustic breakfast, or a battle between wolves and dogs. On the other hand, he puts in no claim to be a moralist, and is much more concerned about the exteriors of his characters than about their souls.

Daphnis and Chloe, by Longus. This charming pastoral romance was written in Greek during the fourth century of our era. It was first translated into a modern language by Amyot, who published a French version in 1559. Other renderings were soon made, and had great influence on European literature. Many English, French, and Italian pastorals were suggested by this work; but the one derived most directly from this source is Saint-Pierre's ‹Paul and Virginia,› which is almost a parallel story, with Christian instead of pagan ethics. On the island of Lesbos, a goatherd named Lamon finds one of his goats suckling a fine baby boy, evidently exposed by his parents. The good man adopts him as his own child, calling him Daphnis, and brings him up to herd his goats. The year after he was found, a neighbor, Dryas, discovers a baby girl nourished by a ewe in the grotto of the nymphs. She is adopted under the name of Chloe, and trained to tend the sheep. The two young people pasture their herds in common, and are bound by an innocent and childlike affection. Eventually, this feeling ripens on both sides to something deeper; but in their innocence they know not the meaning of love, even when they learn that the little god has them in his especial keeping. After a winter of forced separation, which only inflames their passion,. Daphnis sues for the hand of Chloe. In spite of his humble station, he is accepted by her foster-parents; but the marriage is deferred till after the vintage, when Lamon's master is coming. On his arrival the goatherd describes the finding of the child, and exhibits the tokens found with him. Hereupon he is recognized as the son of the master of the estate, and restored to his real position. By the aid of Daphnis's parents, Chloe is soon identified as the daughter of a wealthy Lesbian, who in a time of poverty had intrusted her to the nymphs. The young people are married with great pomp, but return to their pastoral life, in which they find idyllic happiness.

Golden Fleece, Conquest of the (‹Argonautica›), an epic poem in four cantos, by Apollonius of Rhodes, a contemporary of Ptolemy Philadelphus. Apollonius found all the elements of his poem in the legendary traditions of the Greeks; the expedition of the Argonauts being, next to the siege of Troy, the most famous event of the heroic ages, and the most celebrated poets having sung some one or other of its heroes. The first two cantos contain an explanation of the motives of the expedition, the election of Jason as commander-in-chief, the preparations for departure, and a narrative of the incidents that marked the voyage from Chalcis. The third describes the conquest of the Golden Fleece, and the beginning of Medea's love for Jason, the development of which forms the finest portion of the poem. Her hesitations and interior struggles supplied Virgil with some of his best material for the fourth book of the Æneid. In the fourth canto, Medea leaves her father to follow Jason. This book is full of incident. The Argonauts go through the most surprising adventures, and encounter perils of every description, before they are able to reach the port from which they started. These various events have allowed the poet to introduce brilliant mythological pictures, such as his account of the Garden of the Hesperides. The work has been frequently translated into almost every modern language, and is admittedly the masterpiece of Alexandrian literature. The ‹Argonautica› of Valerius Flaccus is an imitation of that of Apollonius, while the style is that of Virgil. Quintilian and other contemporaries of the author considered the imitation superior to the original. Most modern scholars, however, regard it as without originality or invention, and as a mere tasteless display of erudition.

Mahābhārata of Krishna-Dwaipayana Vyasa, The. This great Indian epic has been compared to a national bank of unlimited resources, upon which all the poets and dramatists of succeeding ages have freely drawn, so that scarcely a Sanskrit play or song lacks references to it. As the compilation of long series of poets, it contains not only the original story of the Kaurava-Pandava feud, but also a vast number of more or less relevant episodes: it is a storehouse of quaint and curious stories. It tells of the mental and moral philosophy of the ancient Rishis, their discoveries in science, their remarkable notions of astronomy, their computations of time, their laws for the conduct of life, private and public, their grasp of political truths worthy of Machiavelli. Stories and histories, poems and ballads, nursery tales and profound discourses on art, science, daily conduct, and religion, are all sung in sonorous verse. Written in the sacred language of India, it is the Bible of the Hindus, being held in such veneration that the reading of a single Parva or Book was thought sufficient to cleanse from sin. It has been translated into English prose by Kisari Mohan Ganguli, and published in fifteen octavo volumes. Sir Edwin Arnold has translated the last two of the eighteen parvas into blank verse; and in his preface he gives a succinct analysis of the epic which has been called «the Fifth Veda.» To ordinary readers much of the figurative language of the ‹Mahābhārata› seems grotesque, and the descriptions are often absurd; but no one can help being amazed at its enormous range of subjects, the beauty of many of the stories it enshrines, and the loftiness of the morality it inculcates. In grandeur it may well be compared to the awe-inspiring heights of the Himalayas.

Gulistan, or Rose Garden, by Sa'di. (The Sheikh Muslih-ud-din was his real name.) He was born about 1193 at Shiraz; and after many years of travel (once captured by the Christian Crusaders he was fighting), and visiting all the chief countries and cities of Asia, he settled down in a hermitage at Shiraz, and wrote many works, including the ‹Gulistan.› He has been called «The Nightingale of Shiraz,» and his works «the salt-cellar of poets.» Emerson so admired him that he frequently used his name as an alias in his poems. Sa'di's daughter married the poet Hafiz. The ‹Gulistan› is a poetical work, and consists of fascinating stories or anecdotes.

with a moral, like the parables of the Bible. They are replete with homely wisdom and life experience; the prose portions are interspersed with verses out of Sa'di's wide experience of the manners and customs of many men. Their great charm can only be known by reading them. Delicacy, simplicity, and bonhomie are the chief features of Sa'di's style.

Heimskringla, The, by Snorri Sturlason. This chronicle of the kings of Norway (from the earliest times down to 1177), sometimes known as the ‹Younger Edda› or the ‹Mythic Ring of the World,› was originally written in Icelandic, in the early part of the thirteenth century. It has always been a household word in the home of every peasant in Iceland, and is entertaining reading to those who read for mere amusement, as well as to the student of history; being full of incident and anecdote, told with racy simplicity, and giving an accurate picture of island life at that early day. Short pieces of scaldic poetry originally recited by bards are interspersed, being quoted by Snorri as his authorities for the facts he tells. The writer, born in Iceland in 1178, was educated by a grandson of Sæmund Sigfusson, author of the ‹Elder Edda,› who doubtless turned his pupil's thoughts in the direction of this book. A descendant of the early kings, he would naturally like to study their history. He became chief magistrate of Iceland, took an active part in politics, and was murdered in 1241 by his two sons-in-law, at the instigation of King Hakon. His book was first printed in 1697, in a Latin translation, having been inculcated in manuscript, or by word of mouth, up to that time. It was afterwards translated into Danish and English, and may be regarded as a classic work.

Chanson de Roland. This is the culmination of a cycle of ‹Chansons de Geste› or Songs of Valor, celebrating the heroic achievements of Charlemagne, and inspired especially by the joy and pride of the triumph of Christian arms over the Mohammedan invasion, which, through the gate opened by the Moors of Spain, threatened to subdue all Europe. The Song of Roland or of Roncesvalles celebrates the valor of Roland, a Count Paladin of Charlemagne, who, on the retreat of the King from an expedition against the Moors in Spain, is cut off with the rear-guard of the army in the pass of Roncevaux; and, fatally wounded in the last desperate struggle, crawls away to die beneath the shelter of a rock, against which he strikes in vain his sword Durandal, in the effort to break it so that it may not fall into the hands of his enemy:—

«Be no man your master who shall know the fear of man:
Long were you in the hands of a captain
Whose like shall not be seen in France set free!»

The French text of the ‹Chanson› was first published in Paris by M. Francisque Michel in 1837, and afterward in 1850 by M. F. Genin. The original form of the lines above quoted is as follows:—

«Ne vos ait hume ki pur altre feiet!
Mult bon vassal vos ad lung tens tenue:
Jamais n'ert tel in France la solue.»

Around this incident have grown a multitude of heroic and romantic tales, which have taken form in all the mediæval literature of Europe; but especially in Italy,—where however the hero appears with little more than the name to identify him,—in the ‹Orlando Furioso› of Ariosto, and the ‹Orlando Innamorato› of Boiardo. Tyrwhitt, in his edition of Chaucer, was the first to call the attention of English readers to the ‹Chanson›; but English tradition has it that the song was sung by the Norman Taillefer just before the battle of Hastings. The best and oldest French MS., called the «Digby,» is preserved in the Bodleian library at Oxford. The French poem contains 6,000 lines. A Fragment of 1,049 lines, translated in Middle English from what is known as the Lansdowne MS., is published by the Early English Text Society.

Ogier the Dane. This story of the paladin of Charlemagne has appeared in many different forms; but the earliest manuscript is a *chanson de geste*, or epic poem, written by Raimbert de Paris in the twelfth century. The subject is still older, and Raimbert is thought to have collected songs which had been sung in battle years before. The first part is entitled ‹The Anger of Ogier,› and is descriptive of the feudal life of the barons of Charlemagne. In a quarrel over a game of chess, Charlot, the son of Charlemagne, kills Beaudoin, the son of Ogier. Ogier demands the death of Charlot, but is exiled by Charlemagne, whom Ogier would have killed but for the protection afforded by the barons. Ogier flies to Italy, and Charlemagne declares war against his harborer. Ogier shuts himself up in Castelfort, and withstands a siege of seven years; at the end of which time, all his followers having died, he makes his way to the camp of Charlemagne and enters the tent of Charlot. Throwing his spear at the bed where he supposes Charlot to be asleep, he escapes into the darkness, crying defiance to Charlemagne. Afterwards he is captured while sleeping, but by the entreaties of Charlot the sentence of death is changed to that of imprisonment. The country is invaded by Brahier, a Saracen giant, seventeen feet tall and of great strength. Ogier is the only man fit to cope with him, and he refuses to leave his prison unless Charlot is delivered up to his vengeance. Charlemagne accedes, but Charlot's life is saved by the miraculous interposition of Saint Michael. The poem ends with Ogier's combat with the giant, who is conquered and put to death. Among the tales in which Ogier figures there is a romance called ‹Roger le Danois,› the ‹Orlando Furioso› of Ariosto, and the ‹Earthly Paradise› of William Morris.

Heroes, Hero-Worship, and the Heroic in History, On, by Thomas Carlyle. Carlyle's ‹Hero-Worship› made its first appearance as a series of lectures delivered orally in 1840. They were well attended, and were so popular that in book form they had considerable success when published in 1841.

There are five lectures in all, each dealing with some one type of hero. In the first, it is the Hero as Divinity, and in this the heroic divinities of Norse mythology are especially considered. Carlyle finds this type earnest and sternly impressive.

The second considers the Hero as Prophet, with especial reference to Mahomet and Islam. He chose Mahomet, he himself says, because he was the prophet whom he felt the freest to speak of.

As types of the Poet Hero in his third lecture, he brings forward Dante and Shakespeare. «As in Homer we may still construe old Greece; so in Shakespeare and Dante, after thousands of years, what our modern Europe was in faith and in practice will still be legible.»

In the fourth lecture he considered the Hero as Priest, singling out Luther and the Reformation, and Knox and Puritanism. «These two men we will account our best priests, inasmuch as they were our best reformers.»

The Hero as Man of Letters, with Johnson, Rousseau, and Burns as his types, forms the subject of Carlyle's fifth lecture. «I call them all three genuine Men, more or less; faithfully, for the most part unconsciously, struggling to be genuine, and plant themselves on the everlasting truth of things.»

Finally, for the Hero as King he selects as the subject of his sixth lecture Cromwell and Napoleon, together with the modern Revolutionism which they typify.

«The commander over men — he is practically the summary for us of all the various figures of Heroism; Priest, Teacher, whatever of earthly or of spiritual dignity we can fancy to reside in a man, embodies itself here.»

Carlyle eulogizes his heroes for the work that they have done in the world. His tone, however, is that of fraternizing with them rather than of adoring them. He holds up his typical heroes as patterns for other men of heroic mold to imitate, and he makes it clear that he expects the unheroic masses to adore them. The style of ‹Hero-Worship› is clearer than that in most of the other masterpieces of Carlyle, and on this account is much more agreeable to the average reader. There is less exaggeration, less straining after epigram.

Cromwell's Letters and Speeches, Oliver: With Elucidations by Thomas Carlyle. These elucidations amount to an *ex-parte* favorable rearrangement of Cromwell's case before the world, supported by the documentary evidence of the Protector's public speeches and his correspondence of every sort, from communications on formal State affairs to private and familiar letters to his family. For almost two hundred years, till Carlyle's work came out in 1845, the memory of Cromwell had suffered under defamation cast upon it through the influence of Charles the Second's court. When the truncheon of the «Constable for the people of England» — as Cromwell (deprecating the title of king) called himself — proved too heavy for his son Richard after Oliver's death, and the Stuarts reascended the throne and assumed the old power, all means were used to destroy the good name of Cromwell. While to the present day opinion widely differs concerning Cromwell's actual conduct, and his character and motives, the prophetic zeal and enthusiasm of Carlyle has done much to reverse the judgment that had long been practically unanimous against him.

Cromwell's Place in History. Founded on Lectures delivered at Oxford. By Samuel Rawson Gardiner. (1897.) Among scholarly estimates of Cromwell's true rank as a statesman and stature as a man, Mr. Gardiner's may perhaps take the first place. It interprets him as the greatest of Englishmen, in respect especially of both the powers of his mind and the grandeur of his character: «in the world of action what Shakespeare was in the world of thought, the greatest because the most typical Englishman of all time,» yet not «the masterful saint» of Carlyle's «peculiar Valhalla.» It explains, but does not deny, «the errors of Cromwell in dealing with Ireland»; admits that «Ireland's evils were enormously increased by his drastic treatment,» and consents to a verdict of «guilty of the slaughters of Drogheda and Wexford.» But it refers the errors and the crime to «his profound ignorance of Irish social history prior to 1641,» «his hopeless ignorance of the past and the present» of Ireland. In this, and in every respect, the volume, though small, is of great weight for the study of a period of English history second in interest to no other.

Good Thoughts in Bad Times, by Thomas Fuller (1645), is the first of a trio of volumes whose titles were inspired by the troublous days of Charles and Cromwell, when Fuller was an ardent loyalist. ‹Good Thoughts in Worse Times› (1649), and — after the restoration of Charles II.—‹Mixed Contemplations in Better Times,› followed, completing the trilogy. The present volume, like its two successors, is packed with wise and pithy aphorisms, often humorous, but never trivial; and is pervaded by that «sound, shrewd good sense, and freedom of intellect,» which Coleridge found there. A moralist, rather than an exponent of spiritual religion, the cavalier chaplain devotes more attention to a well-fed philosophy than to the claims of the soul. Though read to-day mainly by students of the author's style and times, this sententious volume has attractions for all lovers of quaint and pleasing English.

Dialogues of the Dead, by Lucian. These dialogues, written at Athens during the latter half of the second century, are among the author's most popular and familiar works. They have been translated by many hands, from the days of Erasmus to the present; an excellent modern translation being that by Howard Williams in Bohn's Classical Library. They are filled with satire, bitter or delicate according to the subject, and illustrate admirably Lucian's ready wit, and light, skillful touch.

The scene is laid in Hades; and the only persons appearing to advantage are the Cynics Menippus and Diogenes, who are distinguished by their scorn of falsehood and pretense. The Sophists are mercilessly treated; and even Aristotle is accused of corrupting the youthful Alexander by his flatteries. Socrates is well spoken of, but is said to have dreaded death, the Cynics being the only ones to seek it willingly. The decadent Olympian religion and the old Homeric heroes are exposed to ridicule, and it is twice demonstrated that the conception of Destiny logically destroys moral responsibility. There are several dialogues that hold up to scorn the parasites and legacy-hunters so abundant at Athens and Rome; and Alexander and Crœsus make themselves ridiculous by boasting of their former prowess and wealth. The futility of riches and fame is shown in the dialogue of the boat-load of people who have to discard all their cherished belongings and attributes before Charon will give them passage; only sterling moral qualities avail in the shadowy land of Hades, and only the Cynics are happy, for they have nothing left behind to regret, but have brought their treasure with them in an upright and fearless character.

Dunciad, The, by Alexander Pope. This mock-heroic poem, the Iliad of the Dunces, was written in 1727, to gratify the spite of the author against the enemies his success and his malice had aroused. It contains some of the bitterest satire in the language, and as Pope foresaw, has rescued from oblivion the very names that he vituperates. The poem is divided into four books, in the first of which Dulness, daughter of chaos and eternal night, chooses a favorite to reign over her kingdom. In the early editions this prominence is assigned to Theobald, but in 1743 Pope substituted Colley Cibber. In the second book, which contains passages as virulent and as nauseating as anything of Swift, the goddess institutes a series of games in honor of the new monarch. First the booksellers race for a phantom poet, and then the poets contend in tickling and in braying, and end by diving into the mud of Fleet Ditch. Lastly there is a trial of patience, in which all have to listen to the works of two voluminous writers, and are overcome by slumber. In the third book the goddess transports the sleeping king to the Elysian shades, where he beholds the past, present, and future triumphs of Dulness, and especially her coming conquest of Great Britain. The fourth book represents the goddess coming with majesty to establish her universal dominion. Arts and sciences are led captive, and the youth drinks of the cup of Magus, which causes oblivion of all moral or intellectual obligations. Finally the goddess gives a mighty yawn, which paralyzes mental activity everywhere, and restores the reign of night and chaos over all the earth.

Chaldean MS., The. (1817.) This production, in its day pronounced one of the most extraordinary satires in the language, is now almost forgotten save by students of literature. It was a skit at the expense of the publisher Constable, and of the Edinburgh notables specially interested in the Whig Edinburgh Review; prepared by the editors for the seventh number of the new Tory Blackwood's Magazine, October 1817. In form it was a Biblical narrative in four chapters, attacking Constable, and describing many of the Constable clientage with more or less felicitous phrases. Scott was «that great magician which hath his dwelling in the old fastness.» Constable was «the man which is crafty,» who «shook the dust from his feet, and said, ‹Beloved I have given this magician much money, yet see, now, he hath utterly deserted me.›» Francis Jeffrey was «a familiar spirit unto whom the man which was crafty had sold himself, and the spirit was a wicked and a cruel.» Many of the characterizations cannot be identified at this day, but they were all scathing and many of them mean. The joke was perpetrated by James Hogg, the «Ettrick Shepherd,» whose original paper was greatly enlarged and modified by Wilson and Lockhart, and who himself declared that «the young lions in Edinboro' interlarded it with a good deal of devilry of their own.» To escape detection, the Blackwood men described themselves as well as their rivals: Wilson was «the beautiful leopard from the valley of the palm-trees, whose going forth was comely as the greyhound and his eyes like the lighting of fiery flame. And he called from a far country the scorpion [Lockhart] which delighteth to sting the faces of men.» Hogg was «the great wild boar from the forests of Lebanon, who roused up his spirit, and whetted his dreadful tusks for the battle.» The satire which now seems so harmless shook the old city to its foundations, and produced not only the bitterest exasperation in the Constable set, but a plentiful crop of lawsuits; one of these being brought by an advocate who had figured as a «beast.» As it originally appeared, the satire was headed ‹Translation from an Ancient Chaldee Manuscript,› and pretended to be derived by an eminent Orientalist from an original preserved in the great Library of Paris. The publication of the original, said the editor of Blackwood, «will be prefaced by an Inquiry into the Age when it was written, and the name of the writer.» In after years both Wilson and Lockhart repented the cruelty of this early prank.

McFingal, by John Trumbull. The author of ‹McFingal,› «the American epic,» was a distinguished Connecticut jurist and writer. The poem aims to give in Hudibrastic verse a general account of the Revolutionary War, and a humorous description of the manners and customs of the time, satirizing the follies and extravagances of the author's own Whig party as well as those of the British and Loyalists. McFingal is a Scotchman who represents the Tories; Honorius being the representative and champion of the patriotic Whigs. McFingal is of course out-argued and defeated; and he suffers disgrace and ignominy to the extent of being hoisted to the top of a flag-pole, and afterwards treated to a coat of tar and feathers. The first canto was published in 1774, and the poem finally appeared complete in four cantos in 1782. The work is now unread and comparatively unknown, but its popularity at the time of its issue was very great; and more than thirty pirated editions in pamphlet and other forms were printed, which were circulated by «the newsmongers, hawkers, peddlers, and petty chapmen» of the day. It contains many couplets that were famous at the time, some of which are still quoted. The two that are perhaps the most famous, and which are often attributed to Samuel Butler, the author of ‹Hudibras,› are—

> «No man e'er felt the halter draw
> With good opinion of the law;»

and

> «But optics sharp it needs, I ween,
> To see what is not to be seen.»

‹McFingal› was considered by many fully equal in wit and humor to its great prototype ‹Hudibras›; and its subsequent decadence in popularity is thought not to be owing to any deficiency in these respects, but to a lack of picturesqueness in the story and of the elements of personal interest in its heroes.

Rejected Addresses, by James Smith and Horace Smith. This volume of poetical parodies was issued anonymously in 1812, and met with great success, both the critics and the public being delighted with the clever imitations; though, strange to say, the authors had much difficulty in finding a publisher for the book. The ‹Rejected Addresses› were the joint work of the brothers James and Horace Smith, who wrote them as a burlesque upon the many prominent and unsuccessful competitors for the reward offered by the management of the Drury Lane for an address to be delivered at the opening of the new theatre. The ‹Rejected Addresses› were begun at this time, and were completed in a few weeks. Among the imitations set forth in the volume, the following are the work of James Smith: ‹The Baby's Début› (Wordsworth), ‹The Hampshire Farmer's Address› (Cobbett), ‹The Rebuilding› (Southey), ‹Play-House Musings› (Coleridge), ‹The Theatre› (Crabbe), the first stanza of ‹Cui Bono› (Lord Byron); the song entitled ‹Drury Lane Hustings›; and ‹The Theatrical Alarm-Bell,› an imitation of the Morning Post; also travesties on ‹Macbeth,› ‹George Barnwell,› and ‹The Stranger.› The rest of the imitations are by Horace Smith. The ‹Rejected Addresses› were widely commended in their day, and still hold a high place among the best imitations ever made. Their extent and variety exhibited the versatility of the authors. Although James wrote the greater number of successful imitations, the one by Horace, of Scott, is perhaps the best of the parodies; and its amusing picture of the burning of Drury Lane Theatre is an absurd imitation of the battle in ‹Marmion›:—

> «The firemen terrified are slow
> To bid the pumping torrent flow,
>   For fear the roof would fall.
> Back, Robins, back; Crump, stand aloof!
>   Whitford, keep near the walls!
> Huggins, regard your own behoof,
> For, lo! the blazing rocking roof
>   Down, down in thunder falls!»

Glasse of Time in the First Age, The, ‹Divinely Handled by Thomas Peyton, of Lincolnes Inne, Gent. Seene and Allowed, London: Printed by Bernard Alsop, for Lawrence Chapman, and are to be Sold at his Shop over against Staple Inne, 1620,› runs the title-page of this account, in sonorous heroic couplets, of the fall of man and the progress of humanity down to the time of Noah. Peyton died soon after its completion, at the age of thirty-one; and there is no record of him outside of this work, which was not itself known till eighty years ago. A copy, bound in vellum, ornamented with gold, illustrated with curious cuts and quaintly printed, was found in a chest; and there is a copy in the British Museum. In 1860 an article on it appeared in the North American Review, pointing out that it appeared forty years before ‹Paradise Lost,› but that the similarity of its plan was not disparaging to Milton, as it merely gave him certain suggestions, and had individual but inferior merit. It was reprinted in 1886.

Rime of the Ancient Mariner, The, by Samuel Taylor Coleridge, first appeared in The Sibylline Leaves, in 1817. It is one of the most fantastic and original poems in the English language. An attempt at analysis is difficult; for, as has been happily said: «The very music of its words is like the melancholy, mysterious breath of something sung to the sleeping ear; its images have the beauty, the grandeur, the incoherence, of some mighty vision. The loveliness and the terror glide before us in turns, with, at one moment, the awful shadowy dimness, at another the yet more awful distinctness, of a majestic dream.» A wedding guest is on his way to the bridal festivities. He hears the merry minstrelsy, and sees the lights in the distance. An old gray-bearded man —the Ancient Mariner—stops him to tell him a story, and although the wedding guest refuses to listen, he is held by the fixed glance of the mysterious stranger. The Ancient Mariner describes his voyage, how his ship was locked in the ice, and how he shot with his crossbow the tame Albatross, the bird of good omen which perched upon the vessel. The entire universe seemed stunned by this wanton act of cruelty: the sea and sky sicken, the sun becomes withered and bloody, no winds move the ship, «idle as a painted ship upon a painted ocean»; slimy things creep upon the slimy sea, death-fires dance about the vessel; and the Albatross hangs around the neck of the Ancient Mariner. A spectre ship appears, and the crew die, leaving the graybeard alone. After a time he is moved to prayer, whereupon the evil spell is removed. The Albatross sinks into the sea, and the Mariner's heart is once again a part of the universal spirit of love. After hearing this story, the wedding guest «turns from the bridegroom's door,» and

> «A sadder and a wiser man
> He rose the morrow morn.»

The weird ballad is capable of many interpretations; for the Ancient Mariner is nameless, there is no name for the ship, and her destination is vague. In its small compass it contains a tragedy of remorse, and of redemption through repentance. The imagery is wonderful, and the poem is pervaded by a noble mystery. Wordsworth, Coleridge affirms, wrote the last two lines of the first stanza of Part iv.

Golden Treasury, The, of Songs and Lyrics, by Francis Turner Palgrave. A volume attempting to bring together all the best lyrics in the language, by singers not living. In his selection Mr. Palgrave was aided by the taste and judgment of Tennyson as to the period between 1520 and 1850. The book has four divisions, informally designated as the books of Shakespeare, Milton, Gray, and Wordsworth, though hardly less space is given to Herrick or Shelley. The preface and notes are of great value.

The Second Series of ‹The Golden Treasury› appeared in 1897, soon after Mr. Palgrave's death. Perfection of form, one of the main tests of the first volume, holds a subordinate place in the second; and here the commonplace has encroached upon the simple. The chief value of this collection lies in its serving as a kind of shrine for masterpieces like Arnold's ‹Scholar Gipsy,› Patmore's ‹The Toys,› the ‹Christmas Hymn› of Alfred Domett, and ‹The Crimson Thread› of F. H. Doyle.

Iphigenia, a drama, by Euripides, 407 B. C. The third and latest, and altogether the most modern, of the great masters of Greek drama, twice used the Iphigenia story,—once in the fine masterpiece which was represented during his life, and again in a drama brought out after his death. The latter represented the time and scene of the bringing of the heroine to the altar of sacrifice, and the climax of the play was her readiness to accept a divine behest by giving up her life. The other and the finer play represented a time twenty years later. It told how she was snatched from under the knife of sacrifice by divine intervention, and carried away to the land of the Tauri, (where is now the Crimea,) to live in honor as a priestess of Artemis, a feature of whose Taurian worship was the sacrificial immolation of any luckless strangers cast on shore by shipwreck. Twenty years had passed, and the Greek passion of Iphigenia to return to her own land, to at least hear of her people, was at its height, when two strangers from a wreck were taken, and it was her duty to preside at their sacrifice. They were Orestes and Pylades, the former her own brother. The climax of the play is in her recognition of Orestes, and in the means employed by her for her own and their escape. A singularly fine soliloquy of Iphigenia, upon hearing of the capture of two strangers, is followed by a dialogue between her and Orestes, unsurpassed, if not unequaled, by anything in Greek dramatic poetry. Her proposal to spare one to be the bearer of a letter to her Greek home, brings on a contest of self-devotion between Orestes and Pylades of wonderful dramatic power. The whole play shows Euripides at his best in ingenuity of construction and depth of feeling; and all the odes of the play are marked by extreme lyrical beauty. A notable one among them is the final one, on the establishment of the worship of Apollo at Delphi.

A celebrated parallel to the ‹Iphigenia› of Euripides was conceived and executed by Goethe. It is not properly an imitation. Although using scenery and characters nominally Greek, it is a thoroughly modern play, on lines of thought and sentiment quite other than Greek, and with a diction very unlike Greek. Of this modern kind it is a drama of the highest merit, a splendid example of modern psychological dramatic composition.

Doll's House, The, one of the best-known plays of Henrik Ibsen, was published in 1879. It is the drama of the Woman, the product of man's fostering care through centuries,—his doll, from whom nature has kindly removed the unused faculties which produce clear thinking and business-like action. Nora, the particular doll in question, adorns a little home with her pretty dresses, her pretty manner, her sweet, childish ignorance. She must bring up her babies, love her husband, and have well-cooked dinners. For the sake of this husband, she ventures once beyond the limit of the nest. He is ill, and she forges her rich father's name to obtain money to send him abroad. The disclosure of her guilt, the guilt of a baby, a doll who did not know better, brings her face to face with the realities of the world and of life. The puppet becomes vitalized, changed into a suffering woman who realizes that there is «something wrong» in the state of women as wives. She leaves her husband's house, «a moth flying towards a star.» She will not return until she is different, or marriage is different, or—she knows not what. ‹The Doll's House› is the most striking embodiment in the range of modern drama, of the second awakening of Eve.

Œdipus at Colonus, by Sophocles. This was the author's last tragedy, and was not presented until some years after his death. It has very little action, but nowhere has Sophocles risen to higher poetic grandeur. His drama is a magnificent hymn in honor of Athens and of his birthplace Colonus, in which the purest moral ideas are expressed in the sublimest language. The poet depicts the glorious end of Œdipus, who finds an asylum on Attic soil, and vanishes mysteriously in the sacred grove of the Eumenides, to become henceforth the protecting hero of the land. The incidents are made up of the violence of Creon, the abduction of the daughters of Œdipus, their touching deliverance, the imprecations of the old man against his unfilial son Polynices, and his sublime dramatic apotheosis. But the beauty of the tragedy consists especially in the ideal representation of the noblest sentiments: the majesty of the aged hero, now reduced to beg for bread; the gentle piety of Antigone; the artlessness of the rustic chorus, at first appalled by the mere name of the stranger, but soon, at the request of Theseus, to give him a most gracious and hospitable reception; finally, the luminous background where Athens appears to the patriotic eyes of her poet in all her dazzling splendor. Œdipus, the victim of his sons' ingratitude, has sometimes been compared to Shakespeare's King Lear. But while the two characters are almost equal in tragic grandeur, there is always a reserve, a self-restraint, in the stormiest scenes of the Greek dramatist which is absent from the English play.

Œdipus the King, by Sophocles. Aristotle, whose rules for the conduct of the tragic poem are mainly based on the ‹Œdipus,› regarded it as the masterpiece of the Greek theatre. It is certainly, if not the finest, the most dramatic of the author's works. The opening scene has an imposing grandeur. The Theban people are prostrate before their altars, calling on their gods and on their king to save them from the terrible plague that is desolating their city. Creon returns from Delphi with the answer of the oracle:—The plague will continue its ravages as long as the murderer of Laius, their former ruler, remains unpunished. Œdipus utters the most terrible imprecations against the assassin, declaring he will not rest until he has penetrated the darkness that enshrouds the crime. He thus becomes the unconscious instrument of his own destruction; for he himself is the involuntary slayer of his own father, the unwitting husband of his own mother. The spectator is hurried on from incident to incident, from situation to situation, until at last the sombre mystery through which the hapless king has been blindly groping is lit up by one revealing flash, and Œdipus rushes into the palace, exclaiming, «O light of day, I behold thee for the last time!» There is no character in ancient tragedy that excites so much human interest as Œdipus,—an interest made up of anguish and compassion; for unlike the heroes of Æschylus, he is neither Titanic nor gigantic. He is an ideal man, but not so ideal as to be entirely exempt from weakness and error; and when he suffers, he gives vent to his agony in very human cries and tears. The other persons in the drama—the skeptical and thoughtless Iocasta; the choleric soothsayer Tiresias; Creon, who appears to more advantage here than in the ‹Antigone› and ‹Œdipus at Colonus›; even the slave of Laius—are all portrayed with the most consummate art and distinction of style. The choral hymns and dialogues have an ineffable tenderness and sublimity. The ‹Œdipus› has been imitated by Seneca in Latin, Dryden and Lee in English, Nicolini in Italian, Corneille, Voltaire, and several others in French; but none of these imitations has even a faint reflection of the genius of the original.

Dr. Syntax, The Three Tours of, by William Combe. This famous book, or rather series of three books, was first devised by its author at the suggestion of the publisher, Mr. Ackermann, who desired some amusing text to accompany a series of caricatures which he had engaged from the celebrated Rowlandson.

William Combe, then past sixty-five years of age, had already produced a large number of volumes, of which all had appeared anonymously. The first part of ‹Dr. Syntax,› which was published in 1809, describes the adventures of a certain Dr. Syntax, clergyman and teacher, who, on his horse Grizzle, deliberately sets out in search of adventures which he might make material for a book. His plan, as he gives it to his wife Dolly, is as follows:—

« You well know what my pen can do,
And I'll employ my pencil too;—
I'll ride and write and sketch and print,
And thus create a real mint;
I'll prose it here and verse it there,
And picturesque it everywhere.»

In this long series of eight-foot iambic couplets with the real Hudibras swing, Combe tells the story of the travels of the clerical Don Quixote. The author endows him with much of his own sense of humor and Horatian philosophy; and even though the adventures are not always thrilling, the account of them, and the accompanying reflections, are extremely entertaining. Pleasure, Wealth, Content, Ambition, Riches, are among the abstractions of which the author or his hero discourses; and many of the passages are undoubtedly intended by Combe as autobiographic.

In the course of his travels Dr. Syntax meets various persons whom the author makes food for his mild satire,—the merchant, the critic, the bookseller, the country squire, the Oxford don, and other well-marked types. The descriptions of rural scenery and of the cities visited by Dr. Syntax are often clever, and even today are agreeable to read. The very great popularity of the first tour of Dr. Syntax «in search of the picturesque» encouraged author and publisher to follow it with a second and a third series.

Eye Spy, by William Hamilton Gibson, 1897, is a revelation intended primarily for young people, of the beauty and charm of nature. «You are forced to tell or to write about the things you have most at heart,» says Mr. Gibson; and his sympathetic and easy style shows the spontaneity of one who loves his subject. He had the unusual advantage of being artist as well as author; and his careful drawings combine scientific accuracy with the beauty visible to a poet. He seems to catch his subject unaware, and to show it to us in its most characteristic moment both with pen and brush. He is a scientist; and observes, records, and classifies, with endless patience. But the facts he thus obtains are all infused with an appreciation of the romance and interest of even the humblest, forms of life. No bug or plant is too humble to be invested with his human sympathy. Therefore in writing for children he falls easily into personification; and adds a dramatic quality by referring to Professor Wriggler, the dandelion burglar, or Mr. and Mrs. Tumblebug. Mr. Gibson sees the world in detail, and is especially interested in what lies close at hand. In none of the twenty-eight short essays which form the volume, does he wander far afield. We think ourselves familiar with ordinary birds and plants and «the lazy blue insects down in the grass,» but Mr. Gibson reveals and then dispels our ignorance. «I was not conscious that I was studying,» he says of his early work. Neither are his readers, until they discover how much they have learned.

Girl in the Carpathians, A, by Menie Muriel Dowie (now Mrs. Henry Norman). Mrs. Norman's volume has been called «the very carpet-baggery of art.» She herself says that her book «is a series of impressions, drawing any interest or value it may possess from two sources: First, the accuracy of reporting those impressions, which springs from rough-shod honesty of intention; second, the color of the individual medium through which these have been seen — this second interesting only to those who happen to like that color.» It is distinctly not a book of travel, as the author covered at the outside only eighty miles. Arrayed in a tweed suit, skirt, coat, and knickerbockers, and possessing three shirts, she sets out for the Carpathians, spending a few weeks in one primitive town and then going to another; and in a free, careless, independent manner coming into close contact with Ruthenian peasant and native Jew, and learning to know the real people as tourists never do. Dirt and unpalatable food do not disturb her to the extent of spoiling her enjoyment or her humorous appreciation of what goes on around her. She chats intelligently about the salient characteristics of the people,— how they live, eat, drink, work, play, and dispense with washing themselves; about their dwellings, their inquisitiveness, their picturesque dress, the delights of Polish cookery, the skinny little donkeys and her rides upon them, and the glorious scenery. Miss Dowie was a young English girl who disregarded such conventions as she saw no reason to respect; and this book tells the story — quite in her own way — of her roamings and her thoughts during the summer. It is a story which has captivated many readers by its thoroughly charming manner.

Complete Angler, The; or, **Contemplative Man's Recreation:** being A Discourse on Rivers, Fish-Ponds, Fish, and Fishing; by Izaak Walton and Charles Cotton. The ‹Complete Angler,› which was first published in England in 1653, was designed primarily by its author to teach the art of angling, of which long experience with hook and line had made him master. The book is written in dialogue form, and is filled with conversations touching the theme in question, which are carried on by an angler, a hunter, a falconer, a milkmaid, and others. In this way observations are made regarding the various kinds of fish, their habits, whereabouts, and the best methods of securing them, with endless details and minute descriptions of the ways and means necessary to the success of this sport. The book is distinguished by a pastoral simplicity, is admirable in style, and is filled with fine descriptions of rural scenery. It is moreover interspersed with many charming lyrics, old songs and ballads, among them the ‹Song of the Milkmaid.› It is attributed to Christopher Marlowe, and begins: —

> «Come live with me, and be my love,
> And we will all the pleasures prove,
> That valleys, groves, or hills, or field,
> Or woods and steepy mountains yield.»

The ‹Angler› is not alone devoted to sport, but is filled with precepts which recommend the practice of religion and the exercise of patience, humility, contentment, and other virtues. Before the publication of this book, rules and directions for angling had been handed down from age to age chiefly by tradition, having only in a few instances been set down in writing. Whether considered as a treatise on the art of angling, or as a delightful pastoral filled with charming descriptions of rural scenery, ‹The Complete Angler› ranks among English classics. In 1676, when Walton was eighty-two and was preparing a fifth edition for the press, Charles Cotton, also a famous angler, and an adopted son of Walton's, wrote a second part for the book, which is a valuable supplement. It is written in imitation of the style and discourses of the original, upon «angling for trout or grayling in a clear stream.» Walton, though an expert angler, knew but little of fly-fishing, and so welcomed Cotton's supplement, which has since that time been received as a part of his book. Walton is called the «Father of all Anglers»; indeed, there has been hardly a writer upon the subject since his time who has not made use of his rules and practice.

Fishing Tourist, The: ANGLER'S GUIDE AND REFERENCE BOOK, by Charles Hallock, was published in 1873, presenting «in a concise form all the information necessary to enable gentlemen to visit successfully every accessible salmon and trout region in America.» The author devotes Part i. of his work to the consideration of salmon and trout as game fish, and to the methods of catching them. In Part ii. the various localities in which they are found are described at length. The book has about it a delightful flavor of sportsmanship.

Amateur Poacher, The, by Richard Jefferies, was published in 1889. Like the other works by this author, ‹The Gamekeeper at Home,› ‹Wild Life in a Southern Country,› etc., it displays a genius for the observation of nature, yet its scope is narrow and simple. «The following pages,» says the author, «are arranged somewhat in the order of time, beginning with the first gun and attempts at shooting. Then come the fields, the first hills and woods explored, often without a gun or any thought of destruction; and next the poachers and other odd characters observed at their work.»

The book opens with a tempting sentence: — «They burned the old gun that used to stand in the dark corner up in the garret, close to the stuffed fox that always grinned so fiercely.» The narrative goes on in the same familiar, brisk, hunting-morning style, carrying the reader far afield, into damp woods, and over sweet, rich pastures. In conclusion the author writes: «Let us go out of these indoor, narrow, modern days, whose twelve hours somehow have become shortened, into the sunlight and pure wind. A something that the ancients called divine can be found and felt there still.» The book is cheerful and wholesome, possessing the charm of nature itself.

Golden Chersonese, The, by Isabella Bird Bishop, (1883,) is a record of travel and adventure in the Malay peninsula. The author, a veteran traveler, has journeyed so widely as to have gained that sweep of view which lends charm and accuracy to comparison. An excellent observer, she groups her effects, giving great variety to her descriptions of tropical scenery,— which so often appears monotonous,— and adding a touch of humor which makes her frank notes interesting. If the style is sometimes redundant, the narrative is brimful of incident and adventure bravely encountered by an indefatigable spirit, and proceeds with a natural and cheery grace.

Quabbin: The Story of a Small Town — With Outlooks upon Puritan Life, by Francis H. Underwood. It is the biography of a New England town, and is dedicated «to those, wherever they are, who have inherited the blood and shared the progress of the descendants of Pilgrims and Puritans.» No detail of village and farm life has been left out as too homely; and familiar scenes, outdoors and in, are described in ‹Quabbin› with that care which writers often reserve for the novel aspects of some foreign land. This quality lends the book its interest. The social characteristics of a New England town are graphically noted: the minister's revered chief place; «general-training day»; the temperance movement, started at a time when drunkenness from the rum served at ministerial «installations» was not infrequent, and ending in the total-abstinence societies, and in rigid no-license laws for the town. With the railroad came «improvements,» including comforts that were unknown luxuries before; and to-day, «with morning newspapers, the telegraph, and three daily mails, Quabbin belongs to the great world.»

Natural History, by Georges Louis le Clerc de Buffon. The Jardin des Plantes in Paris will ever be associated with the name of Count Buffon. In what was then called the King's Garden, the greatest naturalist of the eighteenth century, as superintendent under appointment by Louis XV., accomplished the two colossal undertakings of his life,— the re-creation of the garden itself, and the production of ‹L'Histoire Naturelle.› The latter work, published between 1749 and 1804, in forty-four volumes, ranges over the entire field of natural history, from minerals to man. Although borrowing largely from the studies of Aristotle, Descartes, Leibnitz, and others, Buffon introduced an entirely new conception in the treatment of his subject. He cast aside the conjecture and mysticism that had been so long a barrier in the path of pure science, and resorted to observation, reason, and experiment. To him belongs the honor of being the first to treat nature historically, to make a critical study of each separate object, and to classify these objects into species. But at this point Buffon's researches came to a stop. He was too much of an analyst and not enough of a philosopher to catch the grander idea of later scientists,—the relation of species to each other and the unity of all nature. Some of the best results of his work are contained in the enumeration of quadruped animals known in his time, and the classification of quadrupeds, birds, fishes, insects, plants, of the American continent, all unknown in the Old World. One of his most valuable contributions to science is his history of man as a species. Man had been studied as an individual, but to Buffon belongs the credit of having discovered the unity of mankind. The author of this great collection of data, which served as a foundation for the comparative sciences of the nineteenth century, has been called «the painter of nature,» because of the magnificence of his style,—a style so attractive as to set the fashion in his day for the love of nature, and to inspire all classes with a passion for natural history.

Geography, A, by Strabo. The author visited most of the countries he describes, having traveled extensively in Asia Minor, Europe, and Africa. He was forty-three or forty-four years old when he returned to his birthplace, Amasea in Cappadocia, where he spent several years in arranging his materials. The work appeared some time about the beginning of the Christian era. It is divided into seventeen books, of which we possess almost the whole; and is a real encyclopædia, full of interesting details and brief but luminous sketches of the history, religion, manners, and political institutions of ancient nations. The first two books form a sort of introduction, in which he treats of the character of the science and refutes the errors of Eratosthenes. Then he devotes eight books to Europe, six to Asia, and the last to Africa. Strabo is very modern in the standpoint from which he views geography. In his way of looking at it, it is not a mere dry nomenclature, but an integral picture, not only of the physical phenomena but of all the social and political peculiarities that diversify the surface of our globe. His work even contains discussions of literary criticism of considerable importance; and he has very clear notions of the value of ancient fables and folk-lore as evidence of the ideas and wisdom of primitive times. The ‹Geography› is the production of a judicious and consummate scholar and clear and correct writer; and besides being an inexhaustible mine for historians, philologists, and literary men, is very pleasant reading. Yet it appears to have been forgotten soon after its publication. Neither Pliny nor Pausanias refers to it, and Plutarch mentions only the historical part. Strabo suspected the existence of a continent between western Europe and Asia. «It is very possible,» says he, «that, by following the parallel of Athens across the Atlantic, we may find in the temperate zone one or several worlds inhabited by races different from ours.»

Friends in Council, by Arthur Helps, comprises two series of readings and discourses, which were collected and the first volume published in England, in 1847; the second in 1859. They are cast in the form of a friendly dialogue, interspersed with essays and dissertations, by the «friends in council.» They cover a wide range of topics, from ‹Worry› to ‹War,› and from ‹Criticism› to ‹Pleasantness.› In style they are charming, the few angularities of diction being easily forgiven by reason of the fascination of the wise utterances and the shrewd observations which pervade the whole. In thought they are carefully worked out and free from monotony. The author evinces a fine moral feeling and a discriminating taste.

Essays, Theological and Literary, by Richard Holt Hutton. (1875.) The two volumes of this work contain nine theological and nine literary papers. Among the first are ‹The Moral Significance of Atheism,› ‹The Atheistic Explanation of Religion,› ‹Science and Theism,› ‹What is Revelation?› ‹M. Renan's Christ,› etc., etc. Mr. Hutton is a theist, owing his belief in theism to his study of the religious philosophy of F. D. Maurice. After he has spoken of skepticism and dogmatism as but different forms of the attempt to accommodate infinite living claims upon us to our human weakness, he says: «It seems to me that it has been the one purpose of all the divine revelation or education of which we have any record, to waken us up out of this perpetually recurring tendency to fall back into ourselves,»—*i. e.*, to self-forgetfulness, and self-surrender to a Higher than ourselves. Among the names and subjects considered in the literary essays are Wordsworth, Shelley, Browning, the poetry of the Old Testament, Clough, Arnold, Tennyson, and Hawthorne. As a whole these are marked by depth of insight, breadth of view, and nicety of judgment. They show high scholarship, and an innate gift for criticism highly trained; and they are very interesting reading.

Liberty, On, by John Stuart Mill. (1858.) A small work on individual freedom under social and political law. It had been planned and written as a short essay in 1854, and during the next three years it was enlarged into a volume, as the joint work of the author and his wife; but according to Mr. Mill's protestation, more her book than his. His own description of it is, that it is a philosophic text-book of this twofold principle:—(1) The importance, to man and society, of the existence of a large variety in types of character, the many different kinds of persons actually found where human nature develops all its possibilities; and (2) the further importance of giving full freedom of opinion and of development to individuals of every class and type. Mr. Mill thought he saw the possibility of democracy becoming a system of suppression of freedom, compulsion upon individuals to act and to think all in one way; a tyranny in fact of the populace, not less degrading to human nature and damaging to human progress than any of which mankind has broken the yoke. A reply to Mill's views was made by Sir J. F. Stephen in his ‹Liberty, Fraternity, and Equality› (1874.) Stephen attempted to so re-analyze and re-state the democratic ideas as to show that Mill's fears were needless.

My Study Windows, by James Russell Lowell, contains a series of biographical, critical, and poetical essays, in whose kaleidoscopic variety of theme continual brilliancy illuminates an almost perfect symmetry of literary form. The charming initial essay, ‹My Garden Acquaintance,› treats of the familiar visits of the birds at Elmwood. This is followed by a similar essay entitled ‹A Good Word for Winter.› ‹On a Certain Condescension in Foreigners› is the third; and a review of the ‹Life of Josiah Quincy› follows. Then come critical essays upon the lives and works of Carlyle, Abraham Lincoln, James Gates Percival, Thoreau, Swinburne, Chaucer, Emerson, Pope, and the early English authors, or rather upon some of their critics and editors. Characterizations like these abound: «I have sometimes wondered that the peep-shows, which Nature provides in such endless variety for her children, and to which we are admitted on the one condition of having eyes, should be so generally neglected.» «He (Winter) is a better poet than Autumn when he has a mind; but like a truly great one, as he is, he brings you down to your bare manhood, and bids you understand him out of that, with no adventitious helps of association, or he will none of you.» «All the batteries of noise are spiked!» «The earth is clothed with innocence as with a garment; every wound of the landscape is healed. . . . What was unsightly before has been covered gently with a soft splendor; as if, Cowley would have said, Nature had cleverly let fall her handkerchief to hide it.» The essay upon Chaucer was always a favorite with that admirable critic, Prof. F. J. Child; and to him Lowell dedicated the volume which was published in 1874.

English Humorists of the Eighteenth Century, The, by William Makepeace Thackeray, is a collection of lectures, delivered in England in 1851, in America during 1852–53, and published in 1853. Studying these pages, the reader finds himself living in the society of the poets, essayists, and novelists of the preceding century, as a friend conversant with their faults and signal merits. As twelve authors are packed into six lectures, a characteristic disproportion is manifest. Swift is belittled in forty pages; a like space suffices to hit off in a rapid touch-and-go manner the qualities of Prior, Gay, and Pope. A page and a half disposes of Smollett to make room for Hogarth and Fielding; Addison, Steele, Sterne, Congreve, and Goldsmith, receive about equal attention. These papers are the record of impressions made upon a mind exceptionally sensitive to literary values, and reacting invariably with original force and suggestiveness. Written for popular presentation, they are conversational in tone, and lighted up with swift flashes of poignant wit and humor Some of their characterizations are very striking: as that of Gay, helplessly dependent upon the good offices of the Duke and Duchess of Queensberry, to a pampered lapdog, fat and indolent; and that of Steele, whose happy-go-lucky ups and downs and general lovableness constituted a temperament after Thackeray's own heart. His admiration for Fielding, his acknowledged master in the art of fiction, is very interesting. ‹The English Humorists› will long remain the most inviting sketch in literature of the period and the writers considered.

Ethical and Social Subjects, Studies New and Old in, by Frances Power Cobbe. (1865.) The various essays here collected are developments of the views of morals presented in the author's earlier works, while she was greatly influenced, among other forces, by the mind of Theodore Parker, whose works she edited. A strong and original thinker, fearless, possessing a clear and simple style, Miss Cobbe makes all her work interesting. With the essay upon ‹Christian Ethics and the Ethics of Christ›—which have to her view little in common—the series begins. In her paper on ‹Self-Development and Self-Abnegation,› she maintains that self-development is the saner, nobler duty of man. Her titles, ‹The Sacred Books of the Zoroastrians,› ‹The Philosophy of the Poor-Laws,› ‹The Morals of Literature,› ‹Decemnovenarianism› (the spirit of the nineteenth century), ‹Hades,› and ‹The Hierarchy of Art,› indicate the range of her interests. The ‹Rights of Man and the Claims of Brutes,› affords a vigorous and humane protest against vivisection. It should be remembered that an early essay ot Miss Cobbe on ‹Intuitive Morals› has been pronounced by the most philosophic critics the ablest brief discussion of the subject in English. Her breadth of view, ripe culture, profoundly religious though unsectarian spirit, and excellence of style, make her writings important and helpful.

Culture Demanded by Modern Life. A Series of Addresses and Arguments on the Claims of Scientific Education. Edited by E. L. Youmans. (1867.) A book of importance as a landmark indicating the expansion of education to embrace science with literature, as both knowledge of highest value and a means of mental discipline not second to any other. Dr. Youmans, to whose service in this direction American culture owes a deep debt, supplied an Introduction to the volume, on mental discipline in education, and also an essay on the scientific study of human nature. Other essays on studies in science are: Tyndall on physics, Huxley on zoölogy, Dr. James Paget on physiology, Herbert Spencer on political education, Faraday on education of the judgment, Henfrey on botany, Dr. Barnard on early mental training, Whewell on science in educational history, and Hodgson on economic science. The wealth of suggestion, stimulus to study, and guidance of interest in these chapters, give the volume a permanent value both to the educator and to studious readers generally. It is a book, moreover, the counsels of which have been accepted; and its prophecies, of advantage to follow from giving science an equal place with literature as a means of culture, have been abundantly fulfilled.

Aspects of Fiction, AND OTHER VENTURES IN CRITICISM (1896), by Brander Matthews, is a collection of crisp articles relating largely to novelists and novel-writing. A clever practitioner in the art of short-story writing, the author speaks here as of and to the brothers of his own craft, with an eye especially for good technique, that artistic sense of proportion and presentation so dear to his own half-Gallicized taste. ‹The Gift of Story-Telling,› ‹Cervantes, Zola, Kipling & Co.,› are brilliant analyses, fresh, original, pregnant, and spiced with a just measure of sparkling wit; by means of his close study of the history of fiction, he often brings the traits and practices of older authors to illuminate by a felicitous application those of contemporary novelists, discovering permanent canons of art in fresh, elusive guises. A lighter vein of humor and observation renders the paper in ‹Pen and Ink› upon the ‹Antiquity of Jests› an interesting and amusing bypath of research. ‹Studies of the Stage› is the fruit of many years' intimacy with the history of the stage and stage conventions, aided, enriched, and deepened by an experience with such present methods of stagecraft behind the footlights as falls to the lot of a practical playwright. Mr. Matthews writes of ‹The Old Comedies› and ‹The American Stage› in a happy tone of reminiscence and sympathetic observation. ‹The French Dramatists of the Nineteenth Century,› the best work accessible on the subject in English, is a scholarly contribution to the history of the French stage from the Romantic movement to the present day. A lifelong familiarity with French people and literature gives the judgments of Professor Matthews an especial convincingness. His ‹Americanisms and Briticisms› contains a series of telling strokes at the provincialism that still characterizes some aspects of our literature.

Journal, The (‹Le Journal›), of Marie Bashkirtseff, which appeared in Paris in 1885, and was abridged and translated into English in 1889, was called by Gladstone «a book without a parallel.» Like Rousseau's ‹Confessions,› it claims to be an absolutely candid expression of individual experience. But the ‹Journal› was written avowedly to win posthumous fame; and the reader wonders if the gifted Russian girl who wrote it had not too thoroughly artistic a temperament for matter-of-fact statement. The child she portrays is always interpreted by a maturer mind. Marie is genuinely unhappy, and oppressed with modern unrest; but she studies her troubles as if they belonged to some one else, and is interested rather than absorbed by them. After a preface summarizing her birth in Russia of noble family, and her early years with an adoring mother, grandmother, and aunt, she begins the ‹Journal› at the age of twelve, when she is passionately in love with Count H—— whom she knows only by sight. A few years later a handsome Italian engages her vanity rather than her heart. But, as she herself vaguely felt, her struggle for self-expression unfits her for marriage. From the age of three years she cherished inordinate ambition, and felt herself destined to become great either as singer, or writer, or artist, or queen of society. Admiration was essential to her, and she records compliments to her beauty or her erudition with equal pleasure. Her life was a curious mixture of the interests of an attractive society girl with those of a serious student. The twenty-four years that the diary covers were crowded with ambitions and partial successes. Her chronic discontent was due to the disproportion between her aspirations and her achievements. In spite of the encouragement which her brilliant work received in the Julian studio, she suspected herself of mediocrity. «The canvas is there, everything is ready, I alone am wanting,» she exclaims despairingly, shortly before her death,—when, although far advanced in consumption, she is planning a *chef-d'œuvre.* She was never unselfconscious, and her book reveals her longings, her petty vanities, and her childish crudities, as well as her versatile and brilliant talents.

Cuore, by Edmondo de Amicis. A series of delightfully written sketches, describing the school life of a boy of twelve, in the year 1882, in the third grade of the public schools of Turin. They are said to be the genuine impressions of a boy, written each day of the eight months of actual school life; the father, in editing them, not altering the thought, and preserving as far as possible the words of the son. Interspersed are the monthly stories told by the schoolmaster, and letters from the father, mother, and sister, to the boy. The stories of the lives of the national heroes are given, as well as essays on The School, The Poor, Gratitude, Hope, etc.; all inculcating the love of country, of one's fellow-beings, of honor, honesty, and generosity. The title, ‹Cuore› (heart), well expresses the contents of the book—actions caused by the best impulses of a noble heart. Although it is dedicated to children, older persons cannot read the book without pleasure and profit.

Gallery of Celebrated Women (Galerie des Femmes Célèbres), by C. A. Sainte-Beuve. This compilation of essays is drawn from the ‹Causeries du Lundi› (Monday Chats) by M. Sainte-Beuve, in his own day the greatest literary critic of the century. The range of subjects treated extends from Madame de Sévigné and Madame de Lafayette, of the classic age of French literature, through the violent periods of the Revolution and the Empire as illustrated by Madame Roland and Madame de Rémusat, well into the time of the Second Empire in the person of Madame Guizot, wife of the historian. Thanks to the peculiar methods of criticism introduced by the Romantic movement, which, awakening a taste for what was ancient and exotic, necessitated a careful historical knowledge of time, place, and environment, M. Sainte-Beuve was enabled both accurately and minutely to depict the literary efforts, and consequent claims to future consideration, of each of the various types of woman which he has treated in this book. The pioneer critics of the new school — as Mesdames de Staël, de Barante, and even the capable Villemain — had contented themselves with seeing in literature simply the expression of society; but Sainte-Beuve pushed farther on, regarding it also as the expression of the personality of its authors as determined by the influences of heredity, of physical constitution, of education, and especially of social and intellectual environment. This introduces one not only into an understanding of the motives of the public acts and writings of the authors he treats, but also into the quiet domesticity of their homes. It has fallen to the lot of but few men equitably and dispassionately to judge of feminine effort and achievement in letters, but the general favor accorded to Sainte-Beuve proves sufficiently that he is preeminent among those few. True, by some he has here been reproached for lack of enthusiasm; but this, it would seem, is but another way of congratulating him on having broken the old cut-and-dried method of supplementing analysis with a series of exclamation points. Analysis, then, and explanation and comment, rather than dogmatic praise or blame, are what may be found in the ‹Gallery.›

Confessions, by Jean Jacques Rousseau. The ‹Confessions› of Rousseau were written during the six most agitated years of his life, from 1765 to 1770; and his state of health at this time, both mental and bodily, may account for some of the peculiarities of this famous work. The first six books were not published until 1781, and the second six not until 1788. According to more than one critic, the ‹Confessions,› however charming as literature, are to be taken as documentary evidence with great reserve. They form practically a complete life of Rousseau from his earliest years, in which he discloses not only all his own weaknesses, but the faults of those who had been his friends and intimates. In the matter of his many love affairs he is unnecessarily frank, and his giving not only details but names has been severely condemned. The case is all the worse, if, as has been supposed, these love affairs are largely imaginary. As the first half of the ‹Confessions› is, in the main, a romance with picturesque embellishments, the second half has little more foundation in fact, with its undue melancholy and its stories of imaginary spies and enemies. In the matter of style, the ‹Confessions› leaves little to be desired; in this respect surpassing many of Rousseau's earlier works. It abounds in fine descriptions of nature, in pleasing accounts of rural life, and in interesting anecdotes of the peasantry. The influence of the ‹Confessions,› unlike that of Rousseau's earlier works, was not political nor moral, but literary. He may be called from this work the father of French *Romantisme.* Among those who acknowledged his influence were Bernardin de St. Pierre, Châteaubriand, George Sand, and the various authors who themselves indulged in confessions of their own,— like De Musset, Vigny, Hugo, Lamartine, and Madame de Staël, as well as many in Germany, England, and other countries.

Confessions of an English Opium-Eater, by Thomas De Quincey. These Confessions, first published in the London Magazine during 1821, start with the plain narrative of how his approach to starvation when a runaway schoolboy, wandering about in Wales and afterwards in London, brought on the chronic ailment whose relief De Quincey found in opium-eating; and how he at times indulged in the drug for its pleasurable effects, «but struggled against this fascinating enthrallment with a religious zeal . . . and untwisted, almost to its final links, the accursed chain.» Then follow nightmare experiences, with a certain Malay who reappeared to trouble him from time to time, in the opium dreams; and also with a young woman, Ann, whom he had known in his London life. But the story's chief fascination lies in its gorgeous and ecstatic visions or experiences of some transcendental sort, while under the influence of the drug; the record of Titanic struggles to get free from it, and the pathetic details of sufferings that counterbalanced its delights.

The ‹Confessions of an English Opium-Eater› is one of the most brilliant books in literature. As an English critic has said, «It is not opium in De Quincey, but De Quincey in opium, that wrote the ‹Suspiria› and the ‹Confessions.›» All the essays are filled with the most unexpected inventions, the most gorgeous imagery, and, strange to say, with a certain insistent good sense. As a rhetorician De Quincey stands unrivaled.

Confessions of Saint Augustine, The. This famous work, written in 397, is divided into thirteen books. The first ten contain an account of his life down to his mother's death, and give a thrilling picture of the career of a profligate and an idolater who was to become a Father of the Church. We have in them the story of his childhood, and the evil bent of his nature even then; of his youth and its uncontrollable passions and vices; of his first fall at the age of sixteen, his subsequent struggle and relapses, and the untiring efforts of his mother, Saint Monica, to save him. Side by side with the pictures he paints of his childhood (the little frivolities of which he regards as crimes), and of his wayward youth and manhood, we have his variations of belief and his attempts to find an anchor for his faith among the Manichæans and Neo-Platonists, and in other systems that at first fascinated and then repelled him, until the supreme moment of his life arrived,—his conversion at the age of thirty-two. There are many noble but painful pictures of these inward wrestlings, in the eighth and ninth books. The narrative is intermingled with prayers (for the Confessions are addressed to God), with meditations and instructions, several of which have entered into the liturgies of every section of the Christian Church. The last three books treat of questions that have little connection with the life of the author: of the opening chapters of Genesis, of prime matter, and the mysteries of the First Trinity. They are, in fact, an allegorical explanation of the Mosaic account of the Creation. According to St. Augustine, the establishment of his Church, and the sanctification of man, is the aim and end God has proposed to himself in the creation.

Fathers, The Christian: A Collection of the Works of, Prior to 325 A.D., by Drs. A. Roberts and J. Donaldson. (24 vols., 1867–72.) A work giving in English translation the writings of the leading Christian authors for three centuries after Christ. It includes apocryphal gospels, liturgies, apologies, or defenses, homilies, commentaries, and a variety of theological treatises; and is of great value for learning what Christian life and thought and custom were, from the time of the Apostles to the Council of Nicæa. The collection is appropriately called 'The Ante-Nicene Library.' For a concise popular account, the four small volumes by Rev. G. A. Jackson, under the title of 'Christian Literature Primers,' are very valuable. They give 'Apostolic Fathers' (A. D. 95–180); 'Fathers of the Third Century' (180–325); 'Post-Nicene Greek Fathers' (325–750); 'Post-Nicene Latin Fathers' (325–590). To supplement the 'Ante-Nicene Library,' Dr. Philip Schaff edited a 'Select Library of Nicene and Post-Nicene Fathers,' 14 vols., beginning with Augustine and ending with Chrysostom. This covers some of the most important, and is of great value. A second series of 14 vols., beginning with the historians Eusebius and Socrates, and ending with Ephraem Syrus, is in course of publication.

Hippocrates, The Genuine Works of. (English Translation, 1849. Best complete edition, with French Translation of Littré, 10 vols., 1839–61.) The most celebrated physician of antiquity, known as the Father of Medicine, was born 460 B. C., of the family of Priest-physicians, claiming descent from Æsculapius. He has the great distinction of having been the first to put aside the traditions of early ignorance and superstition, and to base the practice of medicine on the study of nature. He maintained, against the universal religious view, that diseases must be treated as subject to natural laws; and his observations on the natural history of disease, as presented in the living subject, show him to have been a master of clinical research. His accounts of phenomena show great power of graphic description. In treating disease he gave chief attention to diet and regimen, expecting nature to do the larger part. His ideas of the very great influence of climate, both on the body and the mind, were a profound anticipation of modern knowledge. He reflected in medicine the enlightenment of the great age in Greece of the philosophers and dramatists.

Galen, Complete Works of, 158–200 A. D. (Best modern edition by C. G. Kühn, 20 vols., 1821–33.) Galen's position and influence in medicine date from exceptionally brilliant practice, largely at Rome, in the years 170–200 A. D. For the time in which he lived he was a great scientific physician. He practiced dissection (not of the human body, but of lower animals), and not only made observations with patient skill, but gave clear and accurate expositions. He brought into a well-studied system all the medical knowledge of the time, with a mastery of the foundation truths of medicine which made him the great authority for centuries. He made less advance upon the notions of Hippocrates in physiology and therapeutics than might have been expected, and his pathology was largely speculative; but his works ruled all medical study for centuries. The Arabs translated him in the ninth century; and when Avicenna supplied in his ‹Canon› the text-book used in European universities from the twelfth to the seventeenth centuries, it was still Galen (and Hippocrates) whose doctrine was taught.

Garrison, William Lloyd, The Story of His Life, Told by His Children (Wendell Phillips Garrison and Francis Jackson Garrison), was published in four volumes in 1885, the fiftieth anniversary of the «Boston Mob» which played so dramatic a part in their father's life.

The account given of the great abolitionist's family antecedents is quite full, and his whole career circumstantially presented; though not as a mere agglomeration of facts and incidents, for the threads of his development are as sedulously kept together as in a novel. The ample space of the work permits the reproduction of historic documents, addresses, articles from the Liberator, and other periodicals, and some very valuable portraits. No less interesting, as presenting a near view of a phase of national development, are the records of Garrison's missions abroad and efforts to secure legislative recognition of the cause for which he stood. The reformer's character, as here revealed, shows his great humanitarian schemes to have been the inevitable outcome of a sensitive conscience, a humane spirit, and an overpowering sense of justice. The work pretends to no ornate literary style, but recognizes its own value to be in historic fullness, accuracy, and sympathy with its subject.

Diderot and the Encyclopedists, by John Morley. This examination of the life, the work, and the influence of «the most encyclopædic head that ever existed» (as Grimm termed Diderot), and his fellow-workers, is an admirable monograph. Of all the literary preparation for the French Revolution the ‹Encyclopédie› was the symbol: it spread through the world a set of ideas that entered into vigorous conflict with the ancient scheme of authority. Diderot, as the head of the movement, D'Alembert his coadjutor, Voltaire, J. J. Rousseau, Buffon, Helvétius, Holbach, Raynal, etc., with other famous persons of the day, as Goethe, Garrick, the Empress Catherine II.,—are here vividly depicted, with wide knowledge of books and of life, great skill in reading character, facility in disentangling causes and results, and broad philosophical perception of the historic position of the age. Anglo-Saxon readers find this work less one-sided than Taine's on the same subject. Appended to the book is a translation of the greater part of ‹Rameau's Nephew,› Diderot's famous dialogue.

Gray, Thomas, The Letters of, published after his death by his friend Mason in 1775, constitute not the least brilliant title of this author to the fame of a great letter-writer, in a century of letter-writers. The letters contain a series of minute sketches of the poet's life, and afford an insight into the endless choosing and refining of his supersensitive taste. His daily noting of the direction of the wind, his chronological lists, his confession that he would like to lie upon his back for hours and read new romances by Marivaux and Crébillon, his careful annotations in books, alternate with discussions of his own theory of verse and of poetical language, or criticisms on his friends. A certain playfulness, as distinct from humor on the one hand as from wit on the other, gives these epistles an air of careless ease and cheerfulness quite unique and individual. Writing to Walpole, a martyr to the gout, he says: «The pain in your feet *I* can bear.» Concerning the contemporary French he says: «Their atheism is a little too much, too shocking to be rejoiced at. . . . They were bad enough when they believed everything.» The pregnant *obiter dicta*, «Froissart is the Herodotus of a barbarous age,» and «Jeremy Taylor is the Shakespeare of divines,» are well-known illustrations of his keen critical perception. These letters have held their own since they appeared, as models of epistolary style, easy, unaffected, and brilliant.

Apologia pro Vita Sua, Cardinal Newman's famous justification of his religious career, was published in 1865. The occasion of his writing it was the accusation by Charles Kingsley that he had been, in all but the letter, a Romanist while preaching from the Anglican pulpit at Oxford. This accusation was incorporated in an article by Kingsley upon Queen Elizabeth, published in January 1864, in a magazine of wide circulation. In Newman's preface to his ‹Apology› he quotes from this article a pivotal paragraph: — « Truth, for its own sake, has never been a virtue with the Roman clergy. Father Newman informs us that it need not and on the whole ought not to be; that cunning is the weapon which heaven has given to the saints wherewith to withstand the brute male force of the wicked world, which marries and is given in marriage. Whether his notion be doctrinally correct or not, it is at least historically so.» A correspondence ensued between Kingsley and Newman, which appeared later in the shape of a pamphlet. Kingsley replied in another pamphlet. Newman then deemed the time ripe for a full and searching justification of his position, and of the position of his brother clergy. The ‹Apologia› appeared the next year. In it Newman endeavors to show that from his childhood his development was a natural, logical, instinctive progress toward the Catholic Church; that the laws of his nature, and not intellectual trickery or sophistry, led him to Rome. His reason was one with his heart, his heart with his reason. Yet he does not neglect the recital of the external influences which marked the changes in his religious life. For this reason the ‹Apologia› casts remarkable light upon the religious England of the first half of the century; and especially upon its concentrated expression, the Oxford movement. Its supreme value, however, is its intimate revelation of a luminous spirituality, of a personality of lofty refinement and beauty.

Apology for his Life. Colley Cibber's autobiography was published in 1740, when the author, poet-laureate, actor, and man-about-town was in his seventieth year. In the annals of the stage this curious volume holds an important place, as throwing light upon dramatic conditions in London after the Restoration, when the theatre began to assume its modern aspect. Cibber, born in 1671, had become a member of a London company when only eighteen years of age.

Cibber gives a very full account of famous contemporary actors and actresses: Mrs. Oldfield, Mrs. Barry, Mrs. Bracegirdle, Betterton, Kynaston, Mountford, and others. His record is valuable also as revealing the relations between the stage and the State, indicated by the various laws and restrictions in regard to the drama.

The ‹Apology› is brimful of personal gossip. Cibber talks a great deal about himself, his friends, his enemies, his plays, his acting, but in a good-humored, nonchalant way. The ill-nature of Pope, who had placed him in the Dunciad, only moves him to an airy protest. Altogether his autobiography reveals an interesting eighteenth-century type of character, witty, worldly, without a gleam of spirituality, almost non-moral, yet withal kindly and companionable. Such, by his own confession, was the man who became poet-laureate to George II.

Coleridge, Samuel Taylor: A NARRATIVE OF THE EVENTS OF HIS LIFE, by James Dyke Campbell. (1894.) A thoroughly independent and original narrative of the events of Coleridge's life, carefully sifting the familiar material and supplementing it by fresh researches, but studiously avoiding critical or moralizing comment; a definitive biography of the poet and the man. Another Coleridge book of special value is ‹Coleridge and the English Romantic School,› by Alois Brandl; the English edition by Lady Eastlake, 1887.

Milton, John, the Life of. Narrated in connection with the Political, Ecclesiastical, and Literary History of his Time. By David Masson. (7 vols., 1858–94. Revised and enlarged edition of Vol. i., 1881.) A thorough and minute ‹Life of Milton,› with a new political, ecclesiastical, and literary history of Milton's whole time, 1608–74. The work embraces not only the history of England, but the connections of England with Scotland and Ireland, and with foreign countries, through the civil wars, the Commonwealth, the Protectorates of Oliver and Richard Cromwell, the period following of anarchy, and the first fourteen years of the Restoration. It claims to be, and unquestionably is, the faithful fulfillment of a large design to make a history of England's most interesting and most momentous period, from original and independent studies; not a mere setting for the biography of Milton, but a work of independent search and method from first to last, to which the inquirer can turn for accurate information in regard to any important fact of the entire Milton period.

The Pilgrim Fathers took refuge in Holland the very year of Milton's birth; the age was the age of Puritanism; Milton was the very genius of Puritanism, and largely too of broad Pilgrim character and mind; the Westminster Assembly, by which Scotch Calvinism was made dominant in England, was a notable fact, side by side with the Long Parliament, from July 1st, 1643, to February 22d, 1649; Presbyterianism found advantage from this Assembly to plant its organization on English soil; the less vigorous and more truly English system of independency, conspicuously represented by the Pilgrims to New England, won a place in the history; and over all rose that Commonwealth, which runs in the name of Cromwell, and to the governing body of which — the great Council of State — Milton was secretary from March 15th, 1649, to December 26th, 1659. To all these large and significant matters Professor Masson addressed himself with masterly research; and in due connection brings upon the scene all the great figures of the time. He uses the utmost pains also to tell the story of Milton's powerful prose writings, his vigorous and independent thinking in those great works which are one of the richest mines of interest and inspiration in the whole of English literature. Not only has Professor Masson given everything knowable about Milton, but he has shown the truest appreciation of the mind and character of the great poet, and of the varied aspects of the great age in which he played so conspicuous a part.

Grant, U. S., Personal Memoirs of, 1885, has had an enormous sale. It is one of the most simple and effective of the many memoirs by soldiers. Tracing his own career from childhood, throughout his student days, his business life, the Mexican War, and his civilian period in the West, and outlining his conduct of the Federal forces during the Civil War, he closes the account with the end of the strife. Among the most valuable features of a work which takes first rank as a military autobiography, are the author's estimates of the leaders who had to do with the affairs of the armies and nation during the period of his own service. The descriptions of battles are technical, not sensational; the effort being to give the facts, not to paint pictures, while the outlines of campaigns and policies afford valuable historical material. Maps and indices add to the usefulness of the work.

Goethe, Autobiography of, with a subtitle, ‹Truth and Poetry (Wahrheit und Dichtung) from My Own Life,› has appeared in various forms since its first publication. To the translation of John Oxenford is subjoined Goethe's ‹Annals,› or ‹Day and Year Papers› (1749–1822), which supplement the ‹Autobiography.› The ‹Autobiography› begins with the author's birth, ends some time after his important Italian journey in 1786, and belongs in construction to the didactic period of his career, not having been completed as late as 1816. Indeed, it ends quite abruptly, as though the purpose to add the later chapters of his life had been formed, but never realized. To characterize this human document would be to characterize Goethe, for into it he has poured his whole mind at its earliest and at its ripest. From his wealth of material he selects with boldness and insight. Not only does he record his estimates of men and places, but he lets the reader into the inner places of his being, disclosing his friendships, his methods of creation, and the operations of his regal mind. Poet, thinker, critic, and original observer — all appear.

Many important personages are introduced, and such matters are discussed as usually occupy the autobiographer. It is, however, because it reveals Goethe the man as do none of his other works, that the book is so profoundly interesting.

Frederick the Great, History of, by Thomas Carlyle. (1858–65.) A work of grand proportions and masterly execution, a monument at once of the lofty genius of Carlyle and of the kingly greatness of Frederick II. of Prussia. It was founded on the most thorough examination of all available materials, and with Carlyle's ardent faith in kingship was made as laudatory as the most zealous of Prussians could desire. The graphic power and humor of the work occasioned Emerson's declaration that it was «the wittiest book ever written.» The scenes of Frederick's battle-fields were visited by Carlyle; and from his fidelity and wonderful power of description, the military student can see the battles as they were fought almost as if he were an eyewitness. Both England and Germany recognized the extraordinary merits of Carlyle's work. On the first two volumes of the six the author received within a few months nearly $15,000.

Forty-one Years in India, by Lord Roberts of Kandahar, was published in 1897, and became immediately popular; passing through sixteen editions within three months. The work is a voluminous autobiography, tracing the life of the author from his days as a subaltern until his promotion to the position of commander-in-chief of the British forces in India, and written with the candor of an observer whose experiences have trained him to make broad generalizations in varied fields. With no attempt at melodramatic presentation, the account of the highly colored life of India during the critical period covered is both vivid and striking. Valuable notes are given upon governmental policies, international complications, and the affairs with the many Indian peoples; while religious, educational, commercial, and sanitary matters are treated with sufficient fullness. Lord Roberts came into close touch with all the leading minds who have shaped Indian affairs during the last half-century, and perhaps the most valuable pages of his book are those which describe these great men. A full appendix and index increase the availability of the work.

Fox, Charles James, The Early History of, by G. O. Trevelyan, appeared in 1880. Following the method of his admirable ‹Life and Letters of Lord Macaulay,› the author makes a profound study of the social and political environment of the youthful Fox as he entered upon his brilliant career. The loose morals of the times, and the prevalent political corruption, are reviewed with dispassionate candor. With charm of language, and the fascination of a romance, are presented the great but too often venal minds which shaped the course of public action during the Georgian era; and a review of the Parliamentary measures which made or marred the careers of men, the success of cabinets, and the fate of issues of national moment.

Altogether, Fox is presented as a young man of remarkable astuteness and vigor of intellect, a born orator and leader, and, considering his corrupt environment, a force making for political probity.

Faraday as a Discoverer, by John Tyndall, appeared in 1868, less than a year after Faraday's death. The volume is not a «life» in the ordinary sense, but rather a calm estimate of the scientist's work, with incidental views of the spirit in which it was done, and introducing such personal traits as serve to complete the picture of the philosopher, if inadequate fully to present the idea of the man. The study, which reveals the author as at once a graceful writer and an accomplished savant, is approached from the point of view of an intimate coadjutor and friend. In Faraday's notable career, his achievements in magnetism and electricity are presented as being among the most remarkable; while his connection with the Royal Institution proved distinguished no less for the discoveries which he there made than for his lucid discussions of scientific questions. Of his own relation to Faraday, Tyndall says, with modesty, beauty, and feeling: «It was my wish to play the part of Schiller to this Goethe.» And again: «You might not credit me were I to tell you how lightly I value the honor of being Faraday's successor compared with the honor of having been Faraday's friend. His friendship was energy and inspiration; his ‹mantle› is a burden almost too heavy to be borne.»

France and England in North America: A SERIES OF HISTORICAL NARRATIVES (7, in 9 volumes), by Francis Parkman. A magnificent frontispiece to the history of the United States; in conception and execution a performance of the highest character, interest, and value; for genius and fidelity in research perhaps never surpassed; graphic narrative bringing back the continental stretches of untrodden forest, the stealthy savage, the scheming soldier, the mission planted in the wilderness, the pioneers of settlement and the heroes of conquest, colonies founded upon the ideas of opposed European powers, the struggles of policy or of arms to widen control and make possession more secure, and the movements of world-destiny which turned and overturned to decide under what flag and along what paths empire should take her westward course from sea to sea, or broaden down from the lakes to the gulf.

It had been the dream of the author's youth, and the inspiration of his genius, to spend himself effectually in recovering the almost lost history of New France in America; to found upon original documents a continuous narrative of French efforts to occupy and control the continent: and at the date of his last preface, March 26th, 1892, he was able to refer to a collection of manuscript materials begun forty-five years before, and carried to completion in seventy volumes.

Part First of the great work, dating from January 1st, 1865, was a story of «France in the New World; the attempt of Feudalism, Monarchy, and Rome to master a continent; a memorable but half-forgotten chapter in the book of human life.» It included an account of ‹The Huguenots in Florida,› and of ‹Champlain and his Associates,› to the death of Champlain, December 25th, 1635. Part Second was occupied with ‹The Jesuits in North America in the seventeenth century›; «their efforts to convert the Indians.» Its date was March 1st, 1867. Part Third, ‹The Discovery of the Great West,› the valleys of the Mississippi and the Lakes, «a series of daring enterprises very little known,» came out dated September 16th, 1869. Part Fourth, dated July 1st, 1874, gave the story of ‹The Old Régime in Canada›; «the political and social machine set up by Louis XIV.» Part Fifth, January 1st, 1877, was ‹Count Frontenac and New France under Louis XIV.,› the story of the battle for the continent. Part Sixth, vols. vi. and vii., dated March 29th, 1892, told the story of ‹A Half-Century of Conflict, to the Peace of Aix-la-Chapelle,› of which the news reached America in July 1748. Part Seventh, Vols. viii. and ix., which had appeared earlier than Part Sixth, dated September 16th, 1884, was the story of Montcalm and Wolfe, not the least thrilling passage of the whole history.

Not only had the author read and collated with extreme care every fragment of evidence, published or unpublished, to secure the utmost accuracy of statement, but he had visited and examined every spot where events of any importance had taken place, that his words might recover the very scenes of the story. On his finished task he could look with a satisfaction rarely granted to human achievement in any field. In those nine volumes, he had made one of the best books ever added to the libraries of the world.

In his volume of sketches entitled ‹The Oregon Trail,› which first appeared in 1847 in the Knickerbocker Magazine, and in a definitive edition in 1872 (and the same illustrated in 1892), Parkman told the story of forms and conditions of life in the Far West which have passed away, and of which his story is a most interesting and valuable record. Four years later the young author gave to the world his first historical work, ‹The Conspiracy of Pontiac›; in which, hardly less than in his latest pages, the genius of the writer for research and for fascinating story was made brilliantly manifest. A revised and much enlarged edition was published in 1870, and the volumes form a proper sequel to his ‹France and England in North America.›

France, History of, by Jules Michelet. (Final edition, 1867, 16 vols.) The author of this story of France, from the earliest period down to the nineteenth century, ranks among great historical writers for ardor of research into origins and original materials, for power of imagination in restoring the past, and for passionate zeal in humanitarian interest of every kind. He cannot be read for exact, judicious, comprehensive narrative of the facts of French history, but rather as a great advocate at the bar of letters and learning, telling in his own way the things which most enlist his sympathy or arouse his indignation; perhaps rash in generalization, too lyrical and fiery for sober truth, in matters ecclesiastical especially giving way to violent wrath, but always commanding, by his scholarship and his genius, the interest of the reader, and always rewarding that interest. His work exists, both in French and in an English one-volume translation, as a history of France down to the close of the reign of Louis XI. It was due to the fact that he broke off at this point in 1843, and devoted eight years (1845-53) to writing, almost in the form of an impassioned epic, the story of the French Revolution. Later he resumed the suspended work, and made the whole reach to the nineteenth century. The French people was the idol of his enthusiasm, and human rights the gospel eternally set in the nature of things. Humanity, revealing divine ideas, and history, an ever-broadening combat for freedom, were the principles to which he continually recurred. He is specially interesting moreover as the complete embodiment of one type of French characteristics.

France, History of: From the Most Remote Times to 1789. (Final rewritten edition (3d) 1837, 19 vols.) By Henri Martin. A masterpiece of historical writing, and of importance for the complete history of the French race, from its origins, earlier than any other of the European nations, down to the great Revolution which, with the creation in America of the United States, initiated the triumph of democratic principles in the modern world.

Drawing from original sources, M. Martin pictures the development of France within itself and its influence in Europe, the growth of national unity, strength, and culture, and the great part played by the French mind in European civilization. He sees France serving as a bond holding in one course the European group of peoples; initiating advances in development; the comprehensive embodiment of European characteristics, and a leader in European activities; saving the West from Mohammedan conquest; making and unmaking political greatness for the papacy; recovering Greek and Roman culture; now the seat of Catholicism and now the cradle of philosophy; and to crown all, planting the standard of equality above the wreck of the feudal world. The genius, the characteristics, the accomplishments, the graces and gifts, of the French people, the twofold direction of French interest to religion and to heroism, M. Martin notes with loyal ardor; with prophetic confidence that in knowing herself, France can only proceed steadily onward and upward from that great new departure which she made in 1789.

The pages which M. Martin has devoted to the story of thought and science in France, from the time that Locke's ideas set in motion the developments which ended with the celebrated ‹Encyclopédie›; the story of Voltaire, Condillac, and Helvétius; of Buffon, the prophet of Naturalism, and of Diderot and D'Alembert, Turgot, and other political economists,—are pages singularly lucid, instructive, and fascinating; an admirable narrative of a great passage in the history of modern intellectual development.

Chronicles of Froissart, The. The Chronicles of the French poet and historian Jean Froissart embrace the events occurring from 1325 to 1400 in England, Scotland, France, Spain, Brittany, and the Low Countries. They are of great value in illustrating the manners and character of the fourteenth century. Froissart began his work on them when but twenty years old, in 1357; they were not completed until 1400. They present a vivid and interesting picture of the long-continued wars of the times, setting forth in detail not only the fighting, but the feasts, spectacles, and all the pageantry, of feudal times; and they are enlivened throughout by Froissart's shrewd comments and observations. Among the many interesting historic personages are King Edward III. of England, Queen Philippa, Robert Bruce of Scotland, and Lord James Douglas who fought so valiantly for the heart of Bruce. Froissart depicts the invasion of France by the English, the battle of Crécy, the great siege of Calais, and the famous battle of Poitiers; describes the brilliant court of the great Béarnese, Lord Gaston Phœbus, Count de Foix, whom he used to visit; and portrays among other events the coronation of Charles VI. of France, the heroic struggle of Philip van Artevelde to recover the rights of Flanders, and the insurrection of Wat Tyler. There is also a valuable description of the Crusade of 1390. Froissart obtained his material by journeying about and plying with questions the knights and squires whom he met, lodging at the castles of the great, and jotting down all that he learned of stirring events and brave deeds. He was much in England, being at different times attached to the households of Edward III. of England and of King John of France, and becoming an especial favorite with Queen Philippa, who made him clerk of her chamber. The ‹Chronicles› first appeared in Paris about the end of the fifteenth century. In the Library at Breslau is a beautiful MS. of them, executed in 1468.

France under Louis XV., by James Breck Perkins, was published in two volumes in 1897. The method of treatment is chronological, each briefer or longer term of years within the life of Louis being designated by some important event and treated more or less closely in relation thereto. Delving beneath the surface for chains of causes, and widely tracing the course of effects, the author has made a profound, scholarly, and impartial study of the times. International affairs are given large attention, and some new data presented as material for the formation of modern judgment of a period now so remote as to make an unprejudiced estimate possible. But the work is most valuable as embodying keen analytical studies of the men whose lives were then most potential. Not only the French monarch, but his contemporary sovereigns, littérateurs, leaders in the arts, statesmen, and others, are set forth with lifelike vividness. The chapters thus afford a complete picture of the times.

French Revolution, The, by Hippolyte Adolphe Taine. (1878.) This forms the second part of that elaborate work on ‹The Origins of Contemporary France› on which Taine spent the last years of his life (from 1876 to 1893), and which obtained for him his seat in the French Academy. Taine's famous formula of «Race, time, and circumstance,» as accounting for all things and everybody, which underlay all his other work, lies at the basis of this also. The book differs, therefore, diametrically from Carlyle's history of the same epoch; Carlyle's theory, as is well known, being that history is shaped by the exertion of heroic human wills. If the two works be read together, a stereoscopic view of the period may be obtained; and if Laurence Grönlund's ‹Ça Ira› be added to the list, a newer, and possibly a more philosophical opinion still, will be the result. From the opening argument in favor of his theory of «spontaneous anarchy,» through the chapters on the Assembly, the Application of the Constitution, the Jacobites, and those on the overthrow of the Revolutionists' government, the pages hold the reader with an irresistible fascination. The essay on the psychology of the Jacobin leaders,—which characterizes Marat as partially a maniac, Danton as «an original, spontaneous genius» possessing «political aptitudes to an eminent degree,» but furthering social ferment for his own ends, Robespierre as both obtuse and a charlatan «on the last bench of the eighteenth century, the most abortive and driest offshoot of the classical spirit,»—that on the government which succeeded the rule of the revolutionists, and that concerning the current forms of French thought, are among the most striking in the book. Of these habits of thought Taine says: «Never were finer barracks constructed, more symmetrical and more decorative in aspect, more satisfactory to superficial view, more acceptable to vulgar good-sense, more suited to narrow egoism, better kept and cleaner, better adapted to the discipline of the average and low elements of human nature, and better adapted to etiolating or perverting the superior elements of human nature. In this philosophical barracks we have lived for eighty years.»

French Revolution, The: A HISTORY, by Thomas Carlyle. (1837.) One of the monumental books of all literature. On its appearance John Stuart Mill took pains to review it in the Westminster; and Carlyle's name was securely placed on the roll of great English authors. Mr. R. H. Hutton pronounced it quite possible that it will be «as the author of the ‹French Revolution,› a unique book of the century, that Carlyle will be chiefly remembered.» Carlyle himself said, «You have not had for a hundred years any book that comes more direct and flamingly from the heart of a living man.» With almost unequaled power of picturing incidents and portraying characters and scenes, Carlyle flung upon his pages a series of pictures such as the pen has rarely executed. He deals less with causes and effects, but for the immediate scenes of the story his power is almost perfect; and his book can never lose its living interest for readers, or its value in many ways to students, though it is often called a prose poem rather than a history.

French Revolution, The History of, by H. Morse Stephens. (Vol. i., 1886; Vol. ii., 1891; Vol. iii. not yet published.) An important definitive work considerably in advance of previous works, either French or English, in consequence of the wealth of materials now available, and the spirit of impartial examination of all evidence which Mr. Stephens has used. Taine and Michelet displayed great genius in their treatment of the subject; but could not, from French predisposition, weigh impartially the characters of the story. Martin's «continuation» of his great history was a poor work of his old age. Thiers is often inaccurate and unfair; Louis Blanc and Quinet were alike influenced by their political opinions. Mignet stands almost alone for a work which is still a most useful manual, and which is certain to retain its position. Carlyle wrote with marvelous power indeed, and fidelity to his sources; but these were few compared with those now available. It is for thorough, impartial, and comprehensive use of the immense mass of new as well as old resources that Mr. Stephens undertakes a new history; and the two volumes already published justify his ambition. He traces the story of these sources, from the contemporary histories, the memoirs of a following age, and the more complete histories from Mignet to Taine, and leaving all these behind, proposes to use for his work the labors of a new school of specialists created since the influence of Ranke and of German methods began to be operative in France. This new school has produced a great number of provincial histories of extraordinary excellence; it has brought out many valuable biographies, a large number of works on the foreign relations of France, and a rich succession of special papers in the reviews and magazines. There are available, also, a variety of publications of proceedings, which bring many early records to light. The great story, with its terrible lights and not less terrible darkness, begins therefore to be clearly open to unprejudiced investigation, and Mr. Stephens's volumes are an attempt to give the results of such investigation. He leaves upon his readers a clear impression of his success.

France, Evolution of, under the Third Republic, by Baron Pierre de Coubertin. (Translated by Isabel F. Hapgood, 1897.) An excellent study of recent developments in France, including not merely politics and matters of State, but ideas, habits, social relations, literary tendencies, and whatever shows what France is becoming, or has become, under the order of things since September 4th, 1870. The story of the Franco-German War is not attempted, but only that of the developments which began with the close of that war. For the origin of the evolution, the full accomplishment of which is found in the Third Republic, Coubertin looks back to 1792; and with a general view of the Revolution as prophesying of present times, he reviews the last quarter of a century, and carefully notes the steps of change and the stage of progress which has been reached.

Ancient Régime, The, by H. A. Taine. 1875. A study of the France which, after twelve hundred years of development, existed in 1789; the part which clergy, nobles, and king played in it; the organization of politics, society, religion, and the church; the state of industry, education, science, and letters; and the condition of the people: with reference especially to the causes which produced the French Revolution, and through that catastrophic upheaval created a new France. Not only the more general facts are brought to view, but the particulars of industrial, domestic, and social life are abundantly revealed. First the structure of society is examined; then the habits and manifestations of character which were most notably French; then the elements of a dawning revolution, the representative figures of a new departure, master minds devoted to new knowledge; philosophers, scientists, economists, seeking a remedy for existing evils; then the working of the new ideas in the public mind; and finally the state of suffering and struggle in which the mass of the people were. A masterly study of great value for the history of France and for judgment of the future of the French Republic. Taine's phenomenal brilliancy of style and picturesqueness of manner, his philosophical contemplation of data, and his keen reasoning, have never been more strikingly exhibited than in these volumes, which are as absorbing as fiction and as informing as science.

French Literature, A Short History of, by George Saintsbury, 1897. Among Professor Saintsbury's works, which have been mostly on literature, few have been more serviceable than this handbook. It covers a broad field, and one especially attractive to English readers, as well as not too accessible to them. Accurate in its statements of fact, short, simply and directly written, and yet comprehensive, it considers all departments of literature, including history, theology, philosophy, and science. It starts with origins, and ends with writers of the present day; treating respectively of ‹Mediæval Literature,› ‹The Renaissance,› ‹The Seventeenth Century,› ‹The Eighteenth

Century,› ‹The Nineteenth Century,› and offering a sufficient though necessarily brief description of the various men and works «whereof knowledge is desirable to enable the reader to perceive the main outlines of the course of French literature.» In the interchapters, inserted at the ends of the books, are summed up the general phenomena of the periods as distinguished from particular accomplishment.

Cent Nouvelles Nouvelles. This collection of facetious tales was first published at Paris in 1486. They were told at the table of the dauphin, afterward Louis XI., in the Castle of Genappe during his exile. Their arrangement in their present form has been attributed to the Count of Croï, to Louis himself, and to Antoine de La Salle. The latter, however, seems to have been the editor. In spite of the difference in character and position of the narrators, the ‹Nouvelles› are uniform in tone and style, and have the same elegance and clearness of diction that distinguished La Salle's ‹Quinze Joyes de Mariage.› Besides, the number actually related was far in excess of a hundred. A practiced writer therefore must have selected and revised the best. The work is one of the most curious monuments of a kind of literature distinctively French, and which, since its revival by Voltaire in the last century, has always been successfully cultivated: the literature that considers elegant mockery and perfection of form adequate compensation for the lack of morality and lofty ideals. Although several of the stories are traceable to Boccaccio, Poggio, and other Italian *novellieri*, most of them are original. The historical importance of the collection arises from its giving details regarding the manners and customs of the fifteenth century that can be found nowhere else. Its very licentiousness is commentary enough on the private life of the men and women of the time. In spite of its title, however, there is nothing novel in the incidents upon which the ‹Nouvelles› are based. Their novelty consists in their high-bred brightness and vivacity, their delicately shaded and refined but cruel sarcasm. With a slight modernization of the language, they might have been told at one of the Regent's suppers, and they are far superior to those related in the Heptameron of the Queen of Navarre. The ‹Nouvelles› also show us that the Middle Ages are past. Instead of gallant knights performing impossible feats to win a smile from romantic châtelaines, we have a crowd of princes and peasants, nobles and tradesmen; all, with their wives and mistresses, jostling and duping one another on a footing of perfect equality. Another sign that a new era has come is the mixed social condition of the thirty-two story-tellers; for among them, obscure and untitled men, probably domestics of the Duke of Burgundy, figure side by side with some of the greatest names in French history.

Caractéres ou Mœurs de ce Siecle, by La Bruyère. The first edition appeared in 1688. The eight editions that followed during the author's lifetime contained so many additional portraits, maxims, and paragraphs, that they were really new works. Each ‹Caractère› is the portrait of some individual type studied by La Bruyère in the world around him. His position in the family of Condé, and consequent opportunities for character-study, afforded him all the materials he needed; and so he has given us a whole gallery of dukes, marquises, court prelates, court chamberlains, court ladies, pedants, financiers, and in fact representatives of every department of court, professional, literary, or civic life. He gets at them in the different situations in which they are most likely to reveal their personal and mental characteristics, and then makes them tell him their several secrets. Unlike Montaigne and La Rochefoucauld, he does not much care to meddle with the man and woman of all times and places. His victim is this or that man or woman belonging to the second half of the seventeenth century. Naturally, a mind-reader of this sort, who was also a master of the most polished sarcasm, clothed in the most classical French ever written save that of Racine and Massillon, would make many enemies; for under the disguise of Elmire, Clitiphon, and other names borrowed from the plays and romances of the age, many great personages of the literary and fashionable world recognized themselves. La Bruyère protested his innocence, and no doubt in most cases several individuals sat for a single portrait; but it is also pretty certain that he painted the great Condé in ‹Émile,› and Fontenelle in

‹Cydias,› and that many others had cause for complaint. While it is admitted that the picture he presents of the society of his time is almost complete, it does not appear that the ‹Caractères› were composed after any particular plan. Still, although there may not be a very close connection between the chapters, there is a certain order in their succession. The first, which paints society in its general features, is a sort of introduction to the nine following, which paint it in its different castes. Universal ethics are the subject of the eleventh and twelfth, while the eccentricities and abuses of the age are dealt with in the thirteenth and fourteenth, and in the fifteenth we have the Christian solution. Some critics hold La Bruyère a democrat and a precursor of the French Revolution. The Caractères, however, teem with passages that prove he accepted all the essential ideas of his time in politics and religion. A large number of manuscript «keys» to the ‹Caractères› appeared after their publication. Quite a literature has grown up around these keys. The ‹Comédie de La Bruyère› of Édouard Fournier deals with the key question, both exhaustively and amusingly. The ‹Édition Servois› (1867) of the ‹Caractères› is considered by French critics unrivaled; but English readers will find that of Chassary (1876) more useful, as it contains everything of interest that had appeared in the preceding editions.

Ruins, by Constantin François Volney. These meditations upon the revolutions of empires were published in Paris in 1791, and have for their theme the thought that all the ills of man are traceable to his abandonment of Natural Religion. The author, who was an extensive traveler, represents himself as sitting on the ruins of Palmyra, dreaming of the past, and wondering why the curse of God rests on this land. He hears a voice (the Genius of the Tombs), complaining of the injustice of men, in attributing to God's vengeance that which is due to their own folly. Love of self, desire of well-being, and aversion to pain, are the primordial laws of nature. By these laws men were driven to associate. Ignorance and cupidity raised the strong against the weak. The feeble joined forces, obliging the strong to do likewise. To prevent strife, equitable laws were passed. Paternal despotism was the foundation of that of the State. Tiring of the abuses of many petty rulers, the nation gave itself one head. Cupidity engendered tyranny, and all the revenues of the nation were used for the private expenses of the monarch. Under pretext of religion, millions of men were employed in useless works. Luxury became a source of corruption. Excessive taxation obliged the small landholder to abandon his field, and the riches and lands were concentrated in few hands. The ignorant and poor attributed their calamities to some superior power, while the priests attributed them to wicked gods. To appease them, man sacrificed his pleasures. Mistaking his pleasures for crimes, and suffering for expiation, he abjured love of self and detested life; but as nature has endowed the heart of man with hope, he formed, in his imagination, another country. For chimerical hopes he neglected the reality. Life was but a fatiguing voyage, a painful dream, the body a prison. Then a sacred laziness established itself in the world. The fields were deserted, empires depopulated, monuments neglected; and ignorance, superstition, and fanaticism, joining their forces, multiplied the devastation and ruins. The Genius shows him a revolution, where Liberty, Justice, and Equality are recognized as the foundation of society. Before accepting a religion, all are invited to present their claims for recognition. The result is not only dissensions among the different religions, but between the different branches of the same religion, each one claiming that his is the only revealed religion and that all the others are impositions.

Ninety-three (‹Quatre-vingt-Treize›), by Victor Hugo, bears the sub-title: ‹Premier Recit. La Guerre Civile,› and was intended to form the first part of a trilogy. It was published in 1874. The edition of 1882 contains several remarkable designs signed by the author. The story deals with an episode of the Vendean and Breton insurrection; the scene opening in a wood in Bretagne where a woman, driven distracted by the war raging around herself and her three children, encounters a body of republican soldiers. During this time, a band of émigrés are preparing to land under the command of a Breton nobleman, the Marquis de Lantenac. The English government, though it has furnished them with a ship, informs the French authorities of their design, and a flotilla bars their passage. The émigrés, after securing the escape of Lantenac, who is commissioned to raise Bretagne, blow up the vessel. After landing he learns that a price is set on his head. A number of men come towards him, and he believes he is lost, but bravely tells his name. They are Bretons, and recognize him as their leader. Then ensues a conflict in which the marquis is victorious, and in which no quarter is given except to the three children, whom the Bretons carry to La Tourgue as hostages. La Tourgue is besieged by the republican troops under Gauvain, the marquis's nephew, assisted by the ex-priest Cimourdain, a rigid and inflexible republican who has trained Gauvain in his own opinions. The besieged are determined to blow up the tower and all it contains, if they are conquered. When their case is desperate and the tower is already on fire, an underground passage is discovered, and they can escape. Lantenac is in safety, but he hears the agonizing shrieks of the mother, who sees her three children in the midst of the flames. Moved with pity, he returns, saves them, and becomes a prisoner. When he is about to be executed, Gauvain covers him with his own cloak, tells him to depart, and remains in his place. A council of war condemns Gauvain; and at the moment he mounts the scaffold, Cimourdain, who was one of his judges, kills himself. Hugo incarnates in his three principal characters the three ages of human society. Lantenac, the monarchic chief, personifies the past; Cimourdain, the citizen priest, the present; and Gauvain, the ideal of mercy, the future. Although the descriptions and disquisitions are sometimes wordy and tedious, and there are many improbabilities in the romance, the picture of the three little children tossed about in the revolutionary hurricane will always be considered one of the loftiest achievements of Hugo's genius. The account of the convention of 1793, and the conversations of Marat, Danton, and Robespierre, also show the hand of a master.

Magic Skin, The (‹La Peau de Chagrin›), by Honoré de Balzac. This forms one of the ‹Philosophic Studies› of the great Frenchman. In 1829 a young man, in despair because of failure to succeed in his chosen career, tries the gaming table. He meets an old man, who revives his interest in life by showing him a piece of skin, bearing in Arabic an inscription promising to the owner the gratification of every wish. But with each request granted the skin becomes smaller. The life of the possessor is lessened as the enchanted skin diminishes. The unknown young man seizes the skin, crying «A short life but a merry one!» Scenes in Paris pass before us, taken from lives of artists, journalists, politicians. We meet again Canalis, a chief character in ‹Modest Mignon.› One chapter is entitled ‹The Heartless Woman.› Raphael by virtue of the talismanic skin becomes rich. Pauline loves him. Life smiles on them. Yet the fatal skin is brought to his eyes, casting a gloom over everything — scientific work, salons of painting and sculpture, the theatre — embittering all. He brings the skin to Lavrille, a savant, for examination. «It is the skin of an ass,» is the decision. Raphael was looking for some means to stretch the skin, and thus prolong his life. He tries mechanical force, chemistry; but the skin becomes less and still less — till he dies. Through all we feel the author's tone of irony toward the weakness and sins of society. Some twenty principal personages are introduced.

Catharine, by Jules Sandeau (Paris: 1846). The scene of the story is laid in the little village of Saint-Sylvain, in the ancient province of La Marche. The curé, a priest patterned after the Vicar of Wakefield, who spends most of his income of 800 francs in relieving his poor, discovers that there is no money left to buy a soutane for himself and a surplice for his assistant; while the festival of the patron of the parish is close at hand, and their old vestments are in rags. There is consternation in the presbytery, especially when the news arrives that the bishop of Limoges himself is to be present. Catharine, the priest's little niece, determines to make a collection, and goes to the neighboring château, although warned that the Count de Sougères is a wicked and dangerous man. But Catharine, in her innocence, does not understand the warning; and besides, Claude, her uncle's choir-leader and her friend from childhood, will protect her.

When she reaches the château, she meets, not the count, but his son Roger, who gives a liberal donation to the fair collector, and afterward sends hampers of fowl, silver plate, etc., to the presbytery, so that Monseigneur of Limoges and his suite are received with all due honor. Universal joy pervades the parish, which Claude does not share. He is jealous; and with reason, for Catharine and Roger quickly fall in love with each other. ‹Catharine› ranks as one of the best, if not the best, of Sandeau's works. While some of the scenes show intense dramatic power, and others are of the most pathetic interest, a spirit of delicious humor pervades the whole story, an unforced and kindly humor that springs from the situations, and is of a class seldom found in French literature.

Conscrit de 1813, Histoire d'un (History of a Conscript of 1813), by Erckmann-Chatrian, was published at Paris in four volumes (1868–70). Joseph Bertha, a watchmaker's apprentice, aged 20, is in despair when he learns that in spite of his lameness, he must shoulder a gun and march against the allies. Hitherto his own little affairs have had much more concern for him than the quarrels of kings and powers, and he has an instinctive dislike to the spirit of conquest. Still his is a loyal heart, and he resists the temptation to desert. After an affecting farewell to his betrothed, he marches to join his regiment, resolved to do his duty. Of the terrific battles of the period Joseph relates only what he saw. He does not pretend to be a hero, but he is always true to his nature and to human nature in his alternate fits of faint-heartedness and warlike fury. He obeys his leaders when they bid him rush to death or glory; but he cannot help turning his eyes back, at the same time, to the poor little cottage where he has left all his happiness. His artless soul is a battle-field whereon the feelings natural to him are in constant conflict with those of his new condition: the former prevailing when the miseries of the soldier's life are brought home to him; the latter, when he is inflamed by martial ardor. All the narrative, up to the time he returns wounded to his family, turns on the contrast between the perpetual mourning that is going on in families and the perpetual Te Deums for disastrous victories. This is the dominant note; and in the mouth of this obscure victim of war, this thesis, interpreted by scenes of daily carnage, is more eloquent and persuasive than if it borrowed arguments from history or philosophy. The style is simple, familiar; perhaps at times even vulgar: but it is never trivial or commonplace, and is always in harmony with the speaker. As the work was hostile to the Napoleonic legend, numerous obstacles were put in the way of its circulation at the time of publication. But notwithstanding, it was scattered in profusion throughout France by means of cheap illustrated editions.

Loki, by Prosper Mérimée, is one of the strongest and most skillfully constructed of his works. The motive is the almost universal belief that human beings may be transformed into animals. A German professor and minister, commissioned to make a new translation of the Scriptures into the Zhmud language, is invited by a Lithuanian nobleman (Count Szémioth) to reside at his castle and use his valuable library during his labors.

The Count's mother, on the day of her marriage, had been carried off by a bear, and when rescued, found to be hopelessly insane, even the birth of her son having failed to restore her reason.

The Professor finds the Count an agreeable companion, but observes in him certain strange and often alarming characteristics. The Count is in love with a beautiful, witty, but rather frivolous young girl, Miss Julia Ivinska, and the Professor goes with him several times to visit her at Doughielly. At last their engagement is announced, and the Professor is recalled to the castle to perform the marriage ceremony.

The next morning the bride is found dead, and the Count has disappeared. The whole trend of the story, the incidents and conversations, often seemingly irrelevant, the hinted peculiarities of the Count, all serve to point, as it were inexorably, at the inevitable conclusion that the man has at last undergone the terrible transformation and become a bear, after killing and partially eating his helpless victim.

The perfect simplicity and naturalness of the language, the realism of its romance, the grace and wit of the dialogue, and the consistency of the characters,—particularly of the Professor, who narrates the story with the utmost plausibility,—give it the effect of history. While the supernatural is the most dramatic quality of the story, every incident in it might nevertheless be explained scientifically.

Crime of Sylvestre Bonnard, The, by Anatole France. This charming story, by a distinguished critic and academician, not only paints the literary life of Paris, but depicts the nobler human emotions with delicate humor and pathos. In a short prelude entitled ‹The Log,› the kindliness and simplicity of nature of the learned archæologist Sylvestre Bonnard, member of the Institute, are revealed. It relates how he sends a Christmas log to a poor young mother, in the attic above him, on the birth of her boy; how, like a fairy gift, the log comes back to him on a later Christmas, hollowed out, and containing a precious manuscript of the ‹Golden Legend,› for which he has journeyed to Sicily in vain; and how the Princess Trépof, who is the gracious donor, turns out to be the poor attic-neighbor, whom he had befriended years before. When the story opens, we find Sylvestre Bonnard at the château of a Monsieur de Gabry, for whom he is cataloguing old manuscripts. Here he meets a charming young girl named Jeanne, and discovers her to be the portionless daughter of his first and only love. He resolves to provide for and dower her; but she has already a guardian in a crafty notary, Maître Mouche, who has placed her in a third-rate school near Paris. Here the good Bonnard visits her and gradually wins her filial affection; but unluckily at the same time arouses in the pretentious schoolmistress, Mademoiselle Préfère, the ambition of becoming the wife of a member of the Institute who is reputed wealthy. The defenseless savant, upon receiving a scarcely veiled offer of wedlock from the lady, cannot conceal his horror; upon which she turns him out of the house, and denies him all further intercourse with Jeanne. On the discovery that his protégée is immured and cruelly treated, he is driven to commit his great crime, the abduction of a minor. This deed is effected by bribing the portress of the school and carrying away the willing victim in a cab to the shelter of Madame de Gabry's house. Here he finds that he has committed a penal offense; but escapes prosecution owing to Jeanne's unworthy guardian's having decamped a week previous with the money of all his clients. Jeanne thus becomes the ward of her good old friend, who later sells his treasured library to secure her a marriage portion, and retires to a cottage in the country, where his declining days are brightened by the caresses of Jeanne and her children.

Numa Roumestan, by Alphonse Daudet. The author at first intended to call his romance ‹North and South›; a title indicative of his true purpose, which is to contrast these two sections of France, not at all to the advantage of the one in which he was born. Numa Roumestan is a genuine Provençal: a braggart, a politician, a great man, and a good fellow to boot. He appears in the opening pages at a festival at Apt, where he is the choice of his adoring fellow-countrymen for deputy. Congratulations, embraces, hand-shaking, and requests for offices, are the order of the day. He promises everything to every one,—crosses, tobacco, monopolies, whatever any one asks,—and if Valmajour, the tambourine player, come to Paris, he will make his fortune. A friend remonstrates with him. «Bah!» he answers, «they are of the South, like myself: they know these promises are of no consequence; talking about them will amuse them.» But some persons take him at his word. The story is intensely amusing, and there is not a chapter which does not contain some laughable incident. The mixture of irony and sensibility which pervades it is Daudet's distinguishing characteristic, and reminds the reader of Heine. There are some scenes of real pathos, such as the death of little Hortense. Daudet describes the early career of Gambetta in the chief character. Gambetta was his friend, but Daudet never shrank from turning his friends into «copy.»

Faience Violin, The, by J. F. H. Champfleury. A dainty book, wrought with the delicacy and care of an artist in some frail and rare material, truly and without metaphor a romance of pottery. There is no love episode in the story save that passion that consumes the collector of antiques, which, if yielded to unreservedly, will surely lead to the moral result of «turning the feelings into stone.» The scene is laid in Nevers, the centre of the fine pottery districts of France; and the characters, Gardelanne and Dalègre, at the first warm friends, end in being rival collectors, consumed with envy and suspicion. Gardelanne, who lives in Paris, having learned of the existence of a violin made of pottery, charges Dalègre, his old companion at Nevers, the home of their boyhood, to hunt it up; and on his failing to find it, undertakes the search himself at last, discovering it in a collection of old rubbish, and buying it for a mere trifle, much to Dalègre's chagrin. To satisfy his friend, however, he puts a clause in his will leaving to him the violin; a concession that helps to convert the former love of his friend into eagerness to hear of his death. At length the coveted porcelain comes into Dalègre's possession, and is about to be assigned to the shrine long kept waiting for it, when, on being tuned for a few delicious notes of greeting, the precious idol cracks and falls to pieces on the floor. The owner, in his grief and mortification, is for a time thought by his friends to have fallen in «*defaience*.» He has horrid dreams of people who have turned into fine vases and may not mingle too freely with their companions lest they spoil their glaze. At length, recovered from his malady, he marries; and amid the joys of home, contrasts the happiness of domestic life with the hollow pleasures of those unfortunates «whose feelings are turning into stone.» In a preface to an American edition, the author expresses his delight at the kind welcome his story has found in America.

Madame Chrysanthème, by Pierre Loti (whose real name is Louis Marie Julien Viaud), appeared in 1887, when he was thirty-seven. It is the seventh of the novels in which Loti has tried to fix in words the color, atmosphere, and life of different countries. The scene of ‹Madame Chrysanthème› is Japan, and the reader sees and feels that strange land as Loti saw and felt it,—a little land of little people and things; a land of prettiness and oddity rather than of beauty; where life is curiously free from moral and intellectual complexities. Loti has but a single theme, the isolated life of one man with one woman; but the charm of ‹Madame Chrysanthème› is not in its romance. The pretty olive-hued wife whom the sailor Loti upon his arrival at Nagasaki engages at so much a month, conscientiously does her part. She pays him all reverence, keeps the house gay with Japanese blossoms, plays her harp, and is as Japanese a little oddity as he could find; but fails even to amuse him. She is as empty of ideality as her name-flower is of fragrance, or as the little apartment which he rents for her and for himself is of furniture. But the disillusion of Loti himself, the mocking pessimism underlying his eager appreciation of the new sense-impressions, and the exact touch and strong relief of his descriptions of exotic scenes, exercise a curious magnetism.

With Chrysanthème, Loti explores Nagasaki, goes to concerts, and gives teas; but he is not in harmony with this bizarre simplicity of life. Suddenly his ship is ordered to China. The pretty summer home is dismantled. Chrysanthème must return to her mother. In future she will be a pleasant memory, but he leaves her without regret, with an indulgent smile of light mockery for the clever, gain-seeking little Japanese lady.

Cosmopolis, by Paul Bourget. This novel is written to demonstrate the influence of heredity. The scene is at Rome, but a glance at the principal characters shows the fitness of the title.

Countess Steno is a descendant of the Doges. Bolislas Gorka shows the nervous irritability and facile conscience of the Slav; his wife is English. Lincoln Maitland is an American artist, whose wife has a drop of African blood. The clever Dorsenne is French. From the alien ambitions and the selfish intrigues of these persons the story arises. It is most disagreeable in essence, but subtle in analysis, dramatic in quality, and brilliant in execution.

Germany (Germania), by Tacitus. The full title of the work is ‹De Origine, Situ, Moribus, ac Populis Germaniæ.› It was written probably in 99, and is a geographical and political description of ancient Germany, or at least of the part of it known to the Romans, which did not extend far beyond the Elbe. It may be divided into three parts: Chapters i.-v. describe the situation of the country, the origin of its population, and the nature of the soil; Chapters vi.-xxvii., the manners of the Germans in general and their method of waging war; and the remaining chapters deal with the several tribes, and give a careful and precise account of the manners and customs that distinguish one from another. This fine work is at once a treatise on geography, a political study of the peoples most dreaded by Rome, a study of barbarous manners, and, by the simple effect of contrast, a satire on Roman manners. It is not only the chief source of the ancient history of the tribes that were to form the northern and western nations of Europe, but it contains an account of the germs of almost every modern institution,—military, judicial, and feudal. Notwithstanding occasional errors in geography and some misconceptions as to the religion of the Germans, the striking accuracy of his details, as well as the correctness and precision of his general views, have led some scholars to believe that Tacitus spent the four years of his life which are unaccounted for, from 89 to 93, in Germany. But this is only conjecture; and the means of information within his reach were as valuable as a personal visit to the country he describes might have been. Many of his friends, like Rufus, had made campaigns beyond the Rhine, and their knowledge was at his disposal. He must have consulted the numerous hostages and captives that were always in the city. Deserters, such as Marbod and Catuald, not to mention the merchants who trafficked with the Teutons, may also have helped him to give his work the character of truthfulness and the local color that distinguish it. He is supposed, in addition, to have derived great assistance from the ‹History of the Wars in Germany,› in twenty books, by Pliny the Elder, a work now lost. Tacitus has been accused of a tendency to idealize the ancient Germans, in order to contrast their virtues with the vices of the Romans. But while he no doubt intends now and then to point a moral for the benefit of his countrymen, he is not blind to the faults of the people he describes, and has no love for them. He speaks of their bestial drunkenness, their gluttony, their indolence, and rejoices with a ferocious joy at the destruction of sixty thousand of the Brusteri, slain in sight of the Roman soldiers by their own countrymen.

Germany, by the Baroness de Staël-Holstein (Anne Louise Germaine Necker). (1813.) One of the most remarkable examples in literature of the genius of woman opening new paths and executing efforts of advance with full masculine strength and energy. Napoleon had in 1803 driven Madame de Staël from Paris, and in December of that year she had visited Schiller and Goethe at Weimar, and Schlegel at Berlin. The death of her father, a visit to Italy, and the composition of ‹Corinne› which greatly added to her fame in Europe, were followed by a second visit to Germany in the latter part of 1807. The book ‹De l'Allemagne› was finished in 1810, and printed in an edition of 10,000 copies after submission to the regular censorship, when Napoleon caused the whole to be seized and destroyed, and herself ordered to leave France at once. By good luck her son had preserved the manuscript; and the author was able, after a long wandering through Europe, to reach England, and secure the publication of her book in 1813. In dealing, as she did, with manners, society, literature, art, philosophy, and religion, from the point of view of her observations in Germany, Madame de Staël gave to France a more complete and sympathetic knowledge of German thought and literature than it had ever had. It was a presentation of the German mind and German developments at once singularly penetrating and powerful. The defects of the work were French, and promoted rather than hindered its influence in France. In England an immense enthusiasm was aroused by the author and by her brilliant book, which easily took the highest rank among books of the time.

German Empire, The Founding of the: Based chiefly upon Prussian State Documents; by Heinrich von Sybel. (7 vols., 1890–98.) An able authoritative treatment of Prussian history during the period 1850–70. Dr. Von Sybel had published a ‹History of the Revolutionary Period from 1789 to 1800,› in which he pictured the downfall of the Holy Roman Empire among the Germans. In sequel to this he undertook the history of the Prussian founding of a German Empire. Bismarck gave permission, March 19th, 1881, for him to use the records in the government archives; and through five volumes, bringing the story as far as to 1866, this privilege was of avail to secure an accurate and comprehensive picture of Prussian aims and efforts down to the war with Austria. A few months after Bismarck's retirement, the permission to consult the documents of the Foreign Office was withdrawn; but for a correct completion of the essential course of events this proved not a serious matter. The place of the official records was very well supplied by the literature already in print, by the personal knowledge of Von Sybel himself from his own participation in important events, and the knowledge of many other participants in the history, and by an abundance of written records freely placed at his disposal. The entire work, therefore, in seven stout volumes, cannot fail to be a most valuable contemporary history. It is introduced by an elaborate retrospect of German history from the earliest times to the middle (1850) of the reign of Frederick William IV. (June 7th, 1840, to January 2d, 1861). This monarch, after ten years of dogged refusal, finally granted Prussia a written constitution and a representative parliament (January 31st, 1850). It is at this point that Dr. von Sybel takes up the history for full and exact treatment of the steps of change by which the king of Prussia was to become in 1871, January 18th, at the close of the Franco-Prussian War, the German emperor. King Frederick William's shattered health (from paralysis and occasional insanity) led to the appointment of his brother William as regent, October 7th, 1858; and upon the former's death, January 2d, 1861, the latter succeeded to the Prussian throne as William I. The policy of the new king was military rather than popular, to strengthen the army rather than to develop a free Prussia; and this might have overthrown him had he not found in Bismarck a minister able to unite the conflicting interests. Bismarck's «Blood and Iron,» which has been commonly misunderstood, meant German Blood or Race,—German Unity,—and Iron or arms to enable Prussia to develop it. Dr. Von Sybel takes up in his first volume the first attempt at German unity; then relates the failure of the projects for securing it and the achievement of Prussian union. In Vol. ii. he deals with the revival of the Confederate Diet; Germany at the time of the Crimean War; the first years of the reign of William I.; and the beginning of the ministry of Bismarck. He devotes Vol. iii. to the war with Denmark, and Vols. iv. and v. to the relations of Prussia with Austria, and the settlement of their difficulties in «the Bohemian War,» in which Prussian success laid the foundation of the new empire. The development of Prussian power in North Germany and the Franco-Prussian War, ending with the making of King William emperor, are the topics of the concluding volumes. The English translation of this great work is an American enterprise.

Quits, by Baroness Tautphœus. This delightful book, published in 1858, is full of charming descriptions of scenery, and of interesting character-touches. The story had a great vogue in its day. Nora Nixon, one heroine, a beautiful girl of sixteen, is traveling with her father, when he suddenly dies, leaving her alone and penniless. She has been brought up entirely on the Continent, and now enters England for the first time. Her mother was of good family; and it is to her relations, the Medways, that Nora first addresses herself, rather than to her father's brothers, rich and presumably vulgar tradesmen. The Medways receive her kindly; but finding that Lord Medway, an invalid of rather weak character, wishes to marry her, they lose no time in preventing such a mésalliance, and turn her over, with scant consideration of her feelings, to her offended city uncles. This is done through the mediation of Charles Thorpe, Medway's younger brother; and though Nora has never seen him, it is long before she forgives this insult. She soon makes herself indispensable, however, to her uncle Stephen, as well as to his son Arthur, who, though he loves her, is obliged by his father to make a brilliant marriage. Shortly after marrying Lady Trebleton, a gay widow, he dies at Almenau, in the Bavarian Highlands. His dying wish is that Nora shall visit his grave and erect a stone over him; and it is to fulfill this trust that, when left an heiress by Stephen Nixon's death, she goes with the Gilbert Nixons to this beautiful spot. Here they run across Charles Thorpe, now Lord Medway, and his friend Count Waldemar. Against his will, and in defiance of all his strongest prejudices,—for he is a true Englishman in all his faults and virtues,—Charles Thorpe falls desperately in love with Nora Nixon, whom he believes to be Gilbert Nixon's daughter. Nora has a moment of exquisite triumph when she refuses to be Charles Thorpe's wife; but she is not long so obdurate. Charming descriptions are given of the Tyrolean peasant life, and the book could only have been written by a lover of the country, although the Germans somewhat resented the truth told of their social life by the observant Irishwoman.

At Odds, a novel by Baroness Tautphœus (1863), dealing with the vicissitudes of a Bavarian family during the stormy epoch from Hohenlinden to Wagram. Mrs. O'More, an Irish widow, has married as her second husband Count Waldering, a Bavarian officer, who falls at Hohenlinden fighting on the side of the victorious French. She has two daughters: Doris O'More by her first husband, and Baroness Hilda by her second. Hilda, though only twelve years old, has been betrothed for family reasons to her cousin Sigmund, the heir of Waldering, and the villain of the story. By a series of events, however, she is forced into marriage with Frank O'More, a nephew of her mother's first husband. The story turns upon the results of this uncongenial alliance. It is told with a happy ease and directness; and if it has not the brilliancy of ‹The Initials,› it is not the less clever as a study of character and a swift-moving romance.

Debit and Credit (‹Soll und Haben›), by Gustav Freytag. In this story are portrayed with rare keenness and fidelity the characteristics of German nationality in its various classes. The honorable independence, patriotism, commercial sagacity, and cultured commonsense of the middle industrial class, which forms the solid substratum of society, are well contrasted with the impassible exclusiveness and pecuniary irresponsibility of the nobility on the one hand, and the stolid ignorance of the peasantry and the scheming of the Jews on the other. Written in the troublous times after '48, its avowed purpose was to arouse the German youth to a sense of their opportunities and responsibilities,—a purpose in which it succeeded. Its truthfulness to life, its delightful diction and variety of incident, assured its immediate popularity; and to-day it is regarded as the best German novel of the age. Most of the action is influenced by counting-house ethics; and it is emphatically the story of the old commercial house of Schröter. Yet with what an inferior artist would have found prosaic material, Freytag produces an intensely dramatic tale, its realism transfused and illuminated by a glowing imagination. The plot is intricate and exciting, but the value of the story lies in its strong studies of character, and the sense it conveys of inevitability, in its logical deduction of event from cause. An excellent English translation was published in 1874.

In the Year 13 (‹Ut de Franzosentid,› 1860) is a translation from the Low Dutch of Fritz Reuter, by Charles Lee Lewis. It is one of a series to which Reuter gave the general name ‹Old Camomile Flowers,› signifying «old tales useful as homely remedies.» The delightfully homely narration of life in a Dutch village—the prim orderly ways of the women, the petty issues brought before the patriarchal Amtshauptmann, and the general confusion resulting from the side issues of war—is both pathetic and humorous. The scene is laid in Reuter's native town of Stavenhagen; and the characters are real people, whose real names are preserved. The story is an animated presentation of the state of feeling prevailing among a people who detested yet feared Napoleon, and were forced to treat the French as allies while regarding them as bitterest enemies. A party of «rascally French» chasseurs throw the town into tumult, and finally ride off with several captives unjustly accused of theft. Before these are released come many adventures, quarrels, and a fierce pursuit of unlawful booty, through which runs an idyllic love story, that of Miller Voss's beautiful daughter Fieka. Back of all the somewhat slow and simple-minded Dutch folk looms the invisible yet dominant presence of Napoleon, as a force which they are always conscious of and always dreading.

Fire and Sword in the Sudan, by Rudolf C. Slatin Pasha, published in 1896, is a record of the author's experiences, fighting and serving the Dervishes, from 1879 to 1895. Slatin Pasha held the rank of colonel in the Egyptian army, and also occupied the post of governor and military commandant in Darfur. Having been compelled to surrender to the Mahdi's vastly superior numbers, he remained a prisoner of that remarkable leader (of whose career an admirable account is given), and of the Mahdi's successor, the Khalifa Abdullahi, for more than ten years. Thus the Pasha was forced to join the Khalifa's bodyguard, and was constituted his trusted, though unwilling, adviser. This relation afforded him almost unmatched opportunities for obtaining an inside view of the «rise, progress, and decline of that great religious movement which wrenched the country from its conquerors, and dragged it back into an almost indescribable condition of religious and moral decadence.» Valuable information is given regarding those military operations which have occupied European diplomacy and arms for two decades; the siege and fall of Khartum, and the fate of «Chinese» Gordon, being of particular interest. The narrative is vigorous and full of detail, although the writer was not permitted to keep even a diary. At length, wearying of the dangerous favors of the Khalifa, Slatin Pasha made a dangerous escape, and rejoined his family in his native city of Vienna.

Cretan Insurrection of 1866-8, The, by William J. Stillman, United States consul to Greece during the period of which the book treats, was published in 1874, making a valuable contribution to the literature of the Eastern Question. Recounting the incidents of those years, the author does not attempt to conceal his sympathies with the Cretans. «I feel,» he writes in the Preface, «that the Hellenes are less responsible for the vices of their body politic than are their guardian Powers, who interfere to misguide, control to pervert, and protect to enfeeble, every good impulse and quality of the race; while they foster the spirit of intrigue, themselves enter into the domestic politics of Greece in order to be able to control her foreign, and each in turn, lest Greece should some day be an aid to some other of the contestants about the bed of the sick man, does all it can to prevent her from being able to help herself.»

Crusades, The History and Literature of the. From the German of Von Sybel, by Lady Duff-Gordon. (1861.) A concise but thoroughly learned and judicious study of the Crusades,—by far the best historical sketch in English. Michaud's ‹History of the Crusades› is badly translated, but it is the best comprehensive book on the subject. Cox's ‹The Crusades,› in the ‹Epochs of Modern History,› is an excellent summary. Sybel devotes the second part of his work to an account of the original and later authorities. An excellent history will be found in ‹The Age of the Crusades,› by James M. Ludlow (1896); a work which inquires into the conditions of life and thought which made the Crusades possible,—conditions peculiar to the eleventh century,—and then tells the story of eight Crusades, during the period from March 1096 to August 1270, together with the results of the period.

Creation, The Story of: A Plain Account of Evolution, by Edward Clodd. (1888-89.) An instructive study of what evolution means, and how it is supposed to have operated in the upward development from the lowest level of the two kingdoms of living things, animals and plants. The book is especially adapted to popular reading. In another work of the same general character, ‹The Childhood of the World: A Simple Account of Man in Early Times,› (1873,) Mr. Clodd has in a most interesting manner dealt with the latest stage of the evolutionary creation, showing how the theory is supposed to explain the origin and early history of the human species. A third volume, on the same plan of popular exposition, ‹The Childhood of Religions,› (1875,) covers the ground of the earliest development of man in a spiritual direction, and especially explains the first origin and the growth of myths and legends.

History of the World, A, by Sir Walter Raleigh. This work, which was done by the author during his twelve years' imprisonment in the Tower of London, was first published in 1614. From the present point of view it is obsolete, historically; but it passed through eight editions, in less time than it took for the plays of Shakespeare to attain four. In 1615 King James ordered the whole impression called in, giving as his reason that it was «too saucy in censuring the acts of princes.» The history is divided into five books: the first covering the time from the Creation to Abraham; the second from the Birth of Abraham to the destruction of the Temple of Solomon; the third from the Destruction of Jerusalem to the time of Philip of Macedon; the fourth from the Reign of Philip to the death of Pyrrhus; the fifth, from the Reign of Antigonus to the Conquest of Asia and Macedon by the Romans. There are many digressions: one, «wherein is maintained the liberty of using conjectures in history»; another, «Of the Several Commandments of the Decalogue»; and another on «Tyranny.» In the preface the author speaks of a second and third volume «if the first receive grace and good acceptance.» It was his ambition to relate the successive fortunes of the four great empires of the world, by way of a preface to the History of England; but his release from imprisonment in 1615, his expedition to Guiana, and his execution in 1618, prevented the accomplishment of his plan.

Little as it answers the requirements of its comprehensive title, Sir Walter Raleigh's ‹History› is nevertheless a monument to the great learning of its author. It was written under vast disadvantages, even though it may not have been penned in the narrow cell which the Tower «Beef-Eaters» still point out. Many passages present a rare eloquence, and exemplify an admirable English style, with the Elizabethan dignity and sonorous music.

Knickerbocker, Diedrich: History of New York. In a later preface to this work, first published in 1809, Washington Irving says: «Nothing more was contemplated than a *jeu d'esprit*, written in a serio-comic vein, and treating local errors, follies, and abuses with good-humored satire.» Diedrich Knickerbocker is the imaginary historian who records the traditions of New Amsterdam. The book begins with the creation of the world, the discovery of America by the Dutch, and the settlement of the New Netherlands. Hendrick Hudson appears, with other navigators; there are descriptions of the «Bouwerie,» Bowling Green, the Battery, and Fort Amsterdam, with the quaint Dutch houses, tiled roofs, and weathercocks, all complete. Dutchmen in wide trousers, big hats, feathers, and large boots, continually puffing long pipes, are seen with their wives and daughters in voluminous petticoats, shoes with silver buckles, girdles, and neat head-dresses. Along the Hudson sail high-pooped Dutch ships. Legends of the island of Manhattan and its surrounding shores are interwoven with the humorous chronicle. The history treats of Oloffe Van Kortlandt, the valiant Kip, the Ten Broecks, Hans Reiner Oothout, the renowned Wouter Van Twiller, descendant of a long line of burgomasters, the patroon Killian Van Rensselaer, Stoffel Brinkerhoff, William Kieft called «William the Testy,» Antony Van Corlear the trumpeter, Peter Stuyvesant with his silver leg, and a complement of Indians, Dutch, and Yankee settlers. «Before the appearance of my work,» says Irving, «the popular traditions of our city were unrecorded; the peculiar and racy customs and usages derived from our Dutch progenitors were unnoticed or regarded with indifference, or adverted to with a sneer.»

Ferdinand and Isabella, The Reign of, by William Hickling Prescott. (1837.) This is the earliest of the books of Prescott. Circumstances had enabled the author to command materials far beyond those of any previous writer, and he had fine talents for the task. The main story told by him was preceded by a view of the Castilian monarchy before A. D. 1400, and of the constitution of Aragon to about A. D. 1450. The work then proceeded through twenty chapters, to near the middle of the second volume, with ‹The Age of Domestic Development, 1406–92,› and on to the end of the third volume, twenty-six chapters, with ‹The Age of Discovery and Conquest, 1493–1517.› To near the middle of the third volume, «a principal object» of the history had been «the illustration of the personal character and public administration» of Isabella, whom Mr. Prescott pronounced «certainly one of the most interesting personages in history»; and into the second half of the work came the story of Columbus. No writer of judicious history has left Columbus on a more lofty pinnacle of moral greatness, as well as fame, or more carefully held a screen of admiration, and almost of awe, before actions and aspects of character which were of the age and of Spain, and not of the ideals of man at his best. The Portuguese pursuit of discovery for a hundred years from 1418, which reached out a thousand miles into the Atlantic and carried the Lisbon ships round the south point of Africa to the real India, and which in 1502 made an independent discovery of the south continent, Mr. Prescott took hardly any note of. But within the limits of his picture he wrought most admirably, to interest, to instruct, and to leave in literature a monument of the Catholic Queen and of Columbus.

Gil Blas of Santillane, The Adventures of, the work by which Alain René Le Sage is best and most widely known, is a series of pictures of life among all classes and conditions of people in Spain two centuries ago. Gil Blas, an orphan of seventeen years, is dispatched by his uncle, with the gift of a mule and a few ducats, to seek the University of Salamanca, there to finish his education and find a lucrative post. He does not reach the university, but falls in with robbers, actors, courtiers, politicians, in a long chain of adventures. By turns he enters the service of a physician, a lady of fashion, and a prime minister, with equal confidence; accepting luxury or destitution, palace or prison, with equal philosophy. The narrative runs on, with excursions and interpolated histories, and the thread of the story is as inconsequential as that of a tale of the ‹Arabian Nights.› The charm of the work is its absolute truth to human nature, and its boundless humor and satire. These qualities have made it a classic. Dr. Sangrado, the quack physician to whom Gil Blas apprenticed himself, the Archbishop of Granada, with other of the personages of these adventures, have been accepted as universal types. Le Sage was a Frenchman, who never saw Spain; but through his familiarity with its literature he produced a work so essentially Spanish in its tone and spirit as to provoke long controversy as to its originality. Padre Isla, who translated ‹Gil Blas,› declares on his title-page that the tale was «stolen from the Spanish, and now restored to its country and native language.» ‹Gil Blas› is Le Sage's greatest and most brilliant work. Its writing occupied twenty years of his literary prime; the first two volumes appearing in 1715, and the last in 1735. It has been translated into many languages, the earliest in English; the one which has remained the standard being by Tobias Smollett.

Asmodeus, The Lame Devil (‹Le Diable Boiteux›). A novel by Alain Réné Le Sage, first published in 1707, and republished by the author, with many changes and additions, in 1725. It is sometimes known in English as ‹Asmodeus,› and sometimes as ‹The Devil on Two Sticks,› under which title the first English translation appeared, and was dramatized by Henry Fielding in 1768. The title and some of the incidents are borrowed from ‹El Diablo Cojuelo› (1641) of the Spanish Luiz Veloz de Guevara. But after the first few chapters Le Sage departs widely from his predecessor. The very plan is abandoned, and the new episodes and characters introduced are entirely original with Le Sage. Guevara ends his story with awkward abruptness; while the French romancer winds up with a graceful romance, dismissing Don Cleofas to happiness with his beloved Seraphina. In short, where the two diverge the advantage is wholly with the later comer in style, wit, and ingenuity of invention. Nevertheless the conception is Guevara's. Don Cleofas, a young Spanish profligate of high lineage, proud and revengeful but brave and generous, delivers from his imprisonment in a bottle the demon Asmodeus; who in gratitude assists him in his pranks, and carries him triumphantly through a series of amusing adventures. Especially does the demon bestow on his deliverer the power of sailing through the air, and seeing through the roofs what is going on within the houses of Madrid. Le Sage introduced into his story, under Spanish names, many anecdotes and portraits of Parisian celebrities. These were all immediately recognized, and contributed greatly to the contemporary vogue of the novel, which was greater even than that of ‹Gil Blas.› It is one of the famous traditions of the book trade that two young French noblemen actually fought a duel in a book-store for the possession of the only remaining copy.

Maximina, by Armando Palacio Valdés. A vivid picture of modern Spain is shown in this interesting novel, the scene of which is laid chiefly in Madrid. Miguel de Rivera marries Maximina, a modest country girl. He brings her to Madrid and lives happily until he finds his fortune compromised. As editor of a Liberal newspaper, he signs notes to enable the paper to continue; with the promise of Mendoza, a politician and one of the backers, that they shall be taken up when due. When the Liberals come into power, the holder of the notes calls for payment. The responsible parties neglect to protect Miguel; and Mendoza suggests that he sign more notes to gain time, and be a candidate for Congress, so that by their united efforts they can force the minister to settle. Against his will he enters the contest, with a promise of government support; but is sacrificed for political reasons, and his entire fortune is swept away. A son is born to him at this time, and he finds himself without employment or funds. Maximina dies, and Miguel becomes secretary to Mendoza, who has become minister. The story of the unsuccessful attacks on Maximina by Don Alphonso, a fashionable roué, and his success with Miguel's sister, is interwoven with the main plot. The author introduces us to life behind the scenes at the newspaper office, and the halls of Congress, and shows the petty political intrigues of the rural districts of Spain, which are readily recognized for their fidelity by any one acquainted with the life depicted.

Grandee, The, by Armando Palacio Valdés. This story of a Spanish town and its society, very picturesque in setting, but holding within it the tumult of passion and sin, was published in 1895. The scene is laid in quaint old Lancia (which is supposed to mean Oviedo), and reflects the life of thirty or forty years ago. The story opens with a bitter northeast wind and drenching rain; the clack of wooden shoes; the well-wrapped ladies (there were no carriages) struggling on toward the light and warmth of the palace of Quinones de Leon, the Grandee. The party has passed in; a man cowering beneath the storm creeps along the wall, reaches the palace, takes a bundle from under his cloak, places it near the door, and enters upon the gay scene. This is Luis Conde de Onis, who, engaged to Fernanda, has been enticed into an intrigue with Amalia, the young wife of the Grandee. It is their child that he has left at the door. The child is found when the guests are departing, and cared for by the old Grandee and his wife, the child's mother. Around these personages gathers a group of quaint characters: Don Christobal and his four marriageable daughters; the Señoritas de Mêre, kindly old spinsters who always help forward the marriage projects of the young people; and Paco Gomez, the rough jester. Fernanda, at a rural fête, discovers the infidelity of her fiancé, and madly throws herself away upon a boorish colonial planter, on whose death she returns to Lancia, and sets herself to win Luis from Amalia. The time of their wedding is at last announced; and Amalia, always reckless and desperate, revenges herself upon the helpless child of Luis, who has grown up a beautiful little girl, the pet of the household. With fiendish craft she tortures the child, under the plea of discipline. The gossips of the town have heard of what has been going on; and Luis, to save the child from her mother, promises Amalia to give up Fernanda. Luis appears at the house of Don Pedro, the Grandee, who, although infirm, rises to attack him, and falls back dead. The father escapes with the little Josefina, and attempts to take her to his own home. The book closes in a pathetic scene, where the hapless child dies on the journey, in her father's arms.

Carmen, by Prosper Merimée. Don José Lizzarrabengoa, Navarrese and corporal in a cavalry regiment, meets at Seville a gipsy known as Carmen. While taking her to prison for a murderous assault on another woman, he is induced to connive at her escape, and is reduced to the ranks therefor. Jealously infatuated with her, he kills his lieutenant, and becomes a member of a band of smugglers of which she is the leading spirit. In a duel with Garcia, her *rom* or husband, he kills Garcia also, and becomes in his turn the *rom* of the fascinating Carmen. Jealous of every man who sees her, he offers to forget everything if she will go with him to America. She refuses—for the sake of another lover as he believes; and he declares that he will kill her if she persists. A thorough fatalist, she answers that it is so written and that she has long known it, but that «free Carmen has been and free she will always be.» Don José kills her, buries her body in the woods, and riding to Cordova, delivers himself to the authorities. In this story, the author, turning away from an artificial society, has returned to the passion and ferocity of primitive nature. The romance is best known in its operatic version.

Morocco, Its People and Place, by Edmondo de Amicis, a book of travel and description. As a member of the Italian ambassador's suite, the author enjoyed unusual facilities for observing the manners and customs of Morocco, while he received constant courtesies at the hands of the natives.

WOTAN'S FAREWELL TO BRUNHILD.

Photogravure from a painting by Dielitz.

Many unfamiliar phases of life and character are treated; the countryside, as well as all the large centres of population, receiving attention. The narrative is full of incident and worldly philosophy; and without pretending to be formally historic, vividly portrays the religious life and racial problems of this Moorish land.

Iceland Fisherman, An (Pêcheur d'Islande), by Louis Marie Julien Viaud («Pierre Loti»), sometimes reckoned his strongest story, obtained the Vitet prize of the French Academy, and the honor of being translated into German by «Carmen Sylva,» Queen of Roumania. It was written after the late war between France and China, and for a moment the narrative is drawn into the current of that campaign, in which the author took part as a naval officer. The characters are not inhabitants of Iceland, but of the coast of Brittany, calling themselves Iceland fishermen because every year, leaving their wives and children, they are obliged to make the voyage to that island, remaining in its neighborhood till the fishing season is over. The book breathes a saner atmosphere than others by the same author, that impart all the languor as well as glamour of the tropics. Nothing could be simpler than its motive; yet even in this record of humble life, telling only of the gains and losses of fisher folk, the lad Sylvestre is pressed into the marine service and transported to a green meadow in China, where he gets his death-wound. He lives long enough to receive the medal of honor, but dies on the home voyage, and is buried at Singapore,—an episode whose equatorial pictures contrast with the cold scenery, the grays and greens of the rugged Icelandic coast. But the chief actor in the story is the ocean, that makes violent protest under the eaves of the stone dwelling, built into the cliff and reached by a flight of granite steps. Outside of ‹Childe Harold› and ‹The Flying Dutchman,› it would be difficult to find such intimate comprehension and contemplation of sea and sky, in so many moods and latitudes.

Florence, The History of, by Niccoiò Machiavelli. This great work placed its author in the first rank of modern historians. He was hailed by Italian critics as the peer of Tacitus and Thucydides, while Hallam thought the book «enough to immortalize the name of Machiavelli.» Its chief merit lies in its method, wholly unlike that of the usual mediæval dry chronicle of facts. Machiavelli's treatment is philosophical; seeking always after motives, causes, and results; the lesson to be drawn from the subject in hand being always something to be made use of for instruction in the present and the future. His principal generalizations are placed as introductions to the several books; and no part of Machiavelli's work is more valuable than are these prologues. The history marked a giant stride in the evolution of Italian literature, and established a standard of purity for the language. Vigorous in thought, the narrative is developed with great skill. The period begins with the earliest times, and extends to the death of Lorenzo the Magnificent. The work was done as a commission from Clement VII. (when still Cardinal Julius), being finished and presented to the Pope in 1525.

Rome, by Francis Wey, which appeared in 1872, is a study of Roman antiquities, primitive Christianity, the strange life of the Renaissance, the lives of the painters, and the art, curiosities, monuments, and remains of the «city of cities,» the «museum of the world.»

It is full of varied interest, and written in a lively, sympathetic spirit, evincing a fidelity to the character and feeling of the historic subject. But the text also gives attention to the living Rome of to-day, abounding in characteristic anecdote and lively description; so that the author makes excellent company, and not alone a learned instructor, in his wanderings and reminiscences.

A most essential part of the work is the rich and full series of illustrations, which admirably serve to amplify and interpret the text.

Greatness and Decay of the Romans, Considerations on the, by Montesquieu. This work, which is superior to the other writings of the author in unity of plan and of execution, was published at Amsterdam in 1734 without the author's name. It resembles the ‹Universal History› of Bossuet, but with this important difference: while the latter refers the regulation of the course of history to the direct agency of Providence, Montesquieu sees a sufficient explanation of it in the power of ideas, the characters of men, and the action and reaction of causes and effects. Of the twenty-seven chapters, seven are devoted to the greatness of the Romans, and the others treat of their downfall. How has it come to pass, Montesquieu asks, that Rome, at first a sort of Tartar camp, an asylum of robbers, has grown, physically and intellectually, to be the capital of the world? The causes of Rome's aggrandizement were, according to him, the love of the Romans for liberty and country; their military discipline, exercised despotically in the camp, but ceasing once the soldier entered the city; the public discussions of the laws in the forum, which enlightened their minds, and made them love a country that gave them such freedom; their constancy under reverses, and firm resolve not to make peace except they were victorious; the triumphs and rewards granted their generals; their policy of supporting foreign peoples who rebelled against their rulers; their respect for the religion of conquered nations; and their avoidance of a conflict with two or more countries at the same time. The causes of Rome's decay are studied with equal care. They were the excessive enlargements of the empire; distant wars, necessitating the maintenance of standing armies; the intrusion into Rome of Asiatic luxury; the proscriptions, which resulted in the disappearance of the real Romans and their replacement by slaves and degraded Asiatics; the Oriental character assumed by the emperors, and the military character assumed by the empire; and finally, the transfer of the seat of empire to Constantinople. The work closes with a remarkable dialogue between Sylla and Eucrates, in which the ex-dictator explains his motives for abandoning power. The ‹Considerations› did not become immediately popular in France. The seriousness of the style, so different from that of the ‹Persian Letters,› disappointed the salons, which spoke of the latter as «the grandeur» and of the ‹Considerations› as «the decadence» of M. de Montesquieu. But they at once attracted the attention of the thoughtful, and were eagerly read abroad. A copy, minutely and carefully annotated by Frederick the Great, still exists. The work has continued to hold its rank as a European classic, though deficient in the historical criticism of facts,—which however was hardly a characteristic of the author's age,—and its merits do not lie in its facts but in its views. The ‹Considerations› will always be remarkable for their depth, originality, and the completeness with which their plan is carried out.

Gallus; or, ROMAN SCENES OF THE TIME OF AUGUSTUS, by W. A. Becker. This work, first published in two volumes, Leipsic, 1838, appeared in three volumes in 1863, revised and enlarged by Rein. The story is historical; the principal hero being the poet Gallus to whom Virgil inscribed his 10th Eclogue, the friend, confidant, and eventually the victim, of Augustus. Pomponius, whom Gallus has supplanted in the affections of Lycoris, conspires with Largus to ruin him in the favor of the emperor. A few rash words, uttered at the close of a carouse, alarm Augustus, and convince him that the man upon whom he has heaped favors is a traitor. He confiscates his property and banishes him. Gallus cannot endure his fall, and kills himself with his sword. The work is divided into twelve scenes, each scene bringing us into touch with some department of Roman life. Thus, in the first, the return of Gallus from a party at midnight gives the author an opportunity of describing the domestic economy of a great Roman noble; the second, the morning reception of his clients and friends; the third, his library and the relations between authors and publishers. Perhaps the most successful scene is the seventh: ‹A Day at Baiæ,› which, allowing for certain changes, is not so unlike a day at a fashionable watering-place of the present time. Each scene is followed by copious notes intended to verify the statements in the text. The most important portion of the work is embraced in the two last volumes, in which the private life of the Romans is treated exhaustively and in systematic order. Each chapter, or excursus, is a commentary on a scene in the story. The style is simple, pleasing, and slightly poetical. The fine English translation by Metcalfe may be considered almost an original work. He has compressed Becker's three volumes into one, and curtailed and altered them greatly for the better.

Charicles, by W. A. Becker. The first idea of ‹Charicles; or, Scenes from the Private Life of Ancient Greece,› as well as of his preceding work ‹Gallus;

(Leipsic: 1840), was probably suggested to the author by Böttiger's ‹Sabina; or, Scenes from the Morning Toilette of a Great Roman Lady.› The story, which in itself is of much interest, serves but as a framework for pictures of the everyday pursuits and lighter occupations of the Greeks. A young Athenian, the son of an exile, on his return home passes through Corinth, and meets with many adventures among the hetæræ and swindlers of that gay city. When he reaches Athens, he is agreeably surprised by the news that his father's property has not been sold. A large sum of money remains to his credit in the hands of an honest banker, and he compels a dishonest one who tries to cheat him out of three talents, to disgorge. Then follow wrestling-matches at the gymnasia, banquets in his honor given by his schoolboy friends, shipwrecks, revelries at the Dionysia, etc.; the whole ending in a marriage with the wealthy and charming young widow of an old friend of his father. ‹Charicles› is the first work devoted to the private life of the Greeks; and without entering into its darker details, it gives an instructive and suggestive portraiture of all its aspects. But the most valuable portions of the work are the notes and excursuses, which compose a complete manual of antique usages and customs, and are commentaries on each of the twelve scenes into which the story is divided. Thus, after the first Scene, ‹Youthful Friends,› we have an excursus on education, and so on. The English translation, in one volume, by the Rev. F. Metcalfe, is admirable, and in form superior to the original; the excursuses being thrown together at the end of the volume, so as not to interfere with the tenor of the narrative.

The Pilgrimage of Anacharsis the Younger (Voyage du Jeune Anacharsis), by the Abbé Barthélemy. The hero of the story is a descendant and namesake of the Thracian king who arrived in Athens 600 B. C. and became the friend and adviser of Solon. Anacharsis is supposed to have traveled through Greece and to have finally settled in Athens some years before the death of Alexander the Great. From Athens he makes several journeys to neighboring countries, observing everywhere the usages and manners of the natives, taking part in their festivals, and studying the nature of their governments. At other times he devotes his leisure to philosophical investigations, or converses with the great men who then flourished at Athens: Phocion, Xenophon, Plato, Demosthenes, etc. The work is preceded by an introduction, in which, allowance being made for the progress of the historical and archæological sciences during the present century, the reader will find an exhaustive account of the arts, manners, literature, government, and general history of Greece, from the earliest times until its subjection by Philip of Macedon. The author also enters fully into the civil, literary, and philosophical history of all the other enlightened nations of antiquity. The work is a masterpiece of style as well as of erudition; and the numerous abridgments of the ‹Anacharsis› that have appeared at various times have been failures, because they lack the charm of the author's style. The Abbé Barthélemy spent thirty years in composing his romance, which appeared in 1779.

Hypatia, by Charles Kingsley, 1838. This famous romance presents a stirring picture of the fifth century of the Christian era, against the background of the learned city of Alexandria in Egypt. A young Christian monk, Philammon, a dénizen of the rock monasteries on the Upper Nile, moved by a burning desire to save his fellowmen from sin and destruction, makes his abode in Alexandria. There his sleeping senses are aroused by the magnificent pageant of the decaying Roman world. His mystical visions vanish in the garish light of a too brilliant intellectuality. Greek culture, Roman order, the splendid certainties of the pagan world, fascinate a mind «half sick of shadows.» Yet he is drawn to what is best in the old order. Its noble philosophy, its sane ideals, its fine temperance, seem embodied in Hypatia, a beautiful woman over whom ancient Greece exercises an all-potent fascination. In her lecture-room she expounds principles of religious philosophy, the fruit of a younger, purer, and brighter civilization. To Philammon she makes her appeal, as a woman and as a guiding intellect. Jealousy of her influence is however rife in Alexandria among the followers of the bishop Cyril, one of the arch-fanatics of history. Greek intelligence is brought face to face with mediæval blindness. The temper of the proselytizer conquers, because the zeitgeist is in its favor, while the Greek philosophy belongs to a dead age. The infuriated Christians fall upon Hypatia in her lecture-room, and tear her limb from limb. The book closes upon the conquerors each «going to his own place,» and upon world-weary Alexandria settling down to its everlasting sleep.

‹Hypatia› abounds in brilliant descriptions of the strange life of the period, with its opalescent colors of decay. It does full justice to the Christians of the fifth century, to whom the urbanity of the earlier church was foreign. Its most beautiful picture is of the woman Hypatia, seeking the white light of old Greece through the intervening mists stained with the thought and passion of well-nigh a thousand years.

Joan of Arc, Personal Recollections of, by «Mark Twain» (S. L. Clemens), 1896. This story, founded on the history of Joan of Arc, professes to be a translation by Jean François Alden from the ancient French of the original unpublished MS. in the national archives of France, written by the Sieur Louis de Conte, her page and secretary. De Conte, who tells the story in the first person, has been reared in the same village with its subject, has been her daily playmate there, and has followed her fortunes in later life, serving her to the end, his being the friendly hand that she touches last. After her death he comes to understand her greatness; he calls hers «the most noble life that was ever born into this world save only One.» Beginning with a scene in her childhood that shows her innate sense of justice, goodness of heart, and unselfishness, the story follows her throughout her stormy career. We have her audiences with the king; her marches with her army; her entry into Orleans; her fighting; her trial; her execution: all simply and naturally and yet vividly told. The historical facts are closely followed, while the fictitious form and simple style adopted bring the strange drama within the reader's understanding and sympathies. In the person of the Paladin, a boastful peasant of her native village who becomes her standard-bearer, is interwoven a humorous element in the author's own unmistakable vein, a humor essentially of the late nineteenth century. He crowds his stage with figures, most of them sufficiently individualized; and the energy and romantic atmosphere of his drama carry it to a successful conclusion.

Gentleman of France, A, by Stanley J. Weyman. This story is a romance of the troublous times in France immediately preceding the accession of Henry IV. to the throne. Gaston de Bonne, Sieur de Marsac, reduced almost to poverty by the death of his patron, is unexpectedly offered a dangerous and thankless commission by Henry of Navarre. Accepting it, he finds himself engaged to abduct Mademoiselle de la Vire, a beautiful young lady, the niece and ward of the Duke de Turenne. Marsac is warned that he cannot look to Henry for aid in case of the miscarriage of the enterprise, as the king must not appear to be implicated. The abduction is necessary for political reasons, as the lady possesses information vitally important to Navarre in his efforts to unite the Huguenots with the Catholic forces of King Henry III., and which she alone can impart to the king. Marsac accomplishes his task after many hairbreadth escapes, and delivers his charge to the Duke de Rosny, Navarre's chief counselor, who notifies the king that he can now produce the testimony needed to bring about the desired reconciliation. Marsac conducts Mademoiselle de la Vire to the king at Blois; but after the interview she is recaptured and spirited away by emissaries of Turenne. Marsac follows, overtakes and rescues the lady. The plague is raging in the neighborhood, and Marsac is stricken with the disease, but is nursed back to health by Mademoiselle de la Vire, for whom he forms an ardent attachment, which she reciprocates. Upon the death of Henry III., Henry of Navarre, now Henry IV., rewards Marsac for his fidelity and courage, with an appointment to a governorship and the hand of Mademoiselle de la Vire.

The action of the book is rapid and spirited; the atmosphere of the times is vividly reproduced; the characters are lifelike and heroic; many historical personages appear on the scene; and the book as a whole has been called the best historical romance since the masterpieces of Sir Walter Scott. It was published in 1893.

Quentin Durward, by Sir Walter Scott. (1823.) The scene of this exciting story is France during the reign of Louis XI., and its main outline is this: Quentin Durward, a brave young Scot, having a relative in the Scottish Guards of the French king, comes to France to seek his fortune. The crafty and superstitious Louis is pleased with the youth, and sends him on a strange errand. Under the royal protection are two vassals of the Duke of Burgundy, the lovely Isabelle of Croye and her scheming aunt. Charles of Burgundy is too formidable an enemy, and Louis decides to make Isabelle the wife of William de la Marck, a notorious brigand, who is quite able to defend his bride. The unsuspecting Quentin is sent to conduct the ladies to the Bishop of Liège, the plan being that William shall attack the party and carry off his prize. Quentin, discovering the king's treachery, succeeds in delivering his charge to the bishop; but even here she is not safe. William attacks the castle of Liège and murders the bishop, while Quentin and Isabelle escape. She returns to Burgundy, preferring her old persecutor to the perfidious king. But that wily monarch has already joined forces with the bold duke, to avenge the bishop's death and to besiege De la Marck. Charles offers the hand of Isabelle as a prize to the conqueror of William, and Quentin bears off in triumph a not unwilling bride.

Among the chief characters introduced are the Burgundian herald, the Count of Crèvecœur, and Le Balafré of the Scottish Guard, Quentin's uncle. The figure of Louis is well drawn in his superstitions, his idolatry of the leaden images that garnished his hat-band, in his political intriguing, and in his faithlessness and lack of honor. The book made a sensation in France, and its first success was on foreign shores. It was written at the flood-tide of Scott's popularity at home; the ebb began with ‹St. Ronan's Well,› published six months later. The principal anachronisms are given in the notes of the later editions.

King Noanett, by F. J. Stimson («J. S. of Dale»). This novel is based upon the history of old New England and of England during the Protectorate. Bampfylde Moore Carew tells the story of his life. As a lad of twenty he is living with his grandfather, Farmer Slocombe. While wandering over his favorite moors of Devonshire, Carew first meets Mistress St. Aubyn, with whom he falls desperately in love. This love is henceforth to be the leading influence of his life; its first effect being, however, to bring him to arrest and exile. Having drawn his sword in defense of her grandfather, Lord Penruddock, he is taken under arms by Cromwell's soldiers, and is sentenced to the Colonies. Among his fellow-prisoners on the ship he meets Miles Courtenay, an Irishman and cavalier, and Jennifer, a young girl whom they take under their protection. Her gratitude to Courtenay expresses itself in a great and self-sacrificing love. Though themselves in ignorance of the fact, Carew and Courtenay both love the same woman, Mistress St. Aubyn. The desire of each is to find her. In Virginia they work as slaves on the tobacco plantations, then escape to join the army. While warring with a tribe of Indians, they capture the mighty chief King Noanett. The mystery surrounding this strange personage is at once penetrated by the two young men, and a romantic episode closes the story. The book contains beautiful descriptions of Devonshire, and most interesting sketches of old Dedham and its laws. It is said that the dashing and warm-hearted Irishman was modeled on the character of the late John Boyle O'Reilly, with whom the author often talked over the plan of the book.

Fair Maid of Perth, The, by Sir Walter Scott, 1831, is historic in setting and thoroughly Scotch. The time is the reign of the weak but well-meaning King Robert III. of Scotland; whose scapegrace son David, the crown prince, is the connecting link in the story between the nobility and the burgher-folk of the city of Perth. Catharine, the beautiful daughter of Simon Glover, an honest burgher, is admired by the crown prince, who seeks her love but not her hand. Repulsed in his suit, the prince, through Sir John Ramorny, his servant, tries to abduct Catharine on the eve of St. Valentine's day; but by the timely intervention of Henry Wynd, the armorer, she is saved; and Henry becomes, according to custom, her valentine for the year to come. Then follows a series of complications, political, ecclesiastical, and social, through which the eager reader follows the fate of the fair Catharine, the prince, the Black Douglas, and the other chief characters. Like all Scott's novels, ‹The Fair Maid of Perth› contains fine descriptions of scenery, and stirring accounts of battle; and unlike many of his plots, this one allows the «course of true love» to run comparatively smooth, there being only obstacles enough to prove the mettle of the honest armorer.

For Faith and Freedom, by Walter Besant, 1888, is a story of Monmouth's Rebellion. The greater part of it purports to be told by Grace Abounding Eykin, the lovely Puritan daughter of the Rev. Comfort Eykin, D. D., rector of Bradford Orcas, Somersetshire. Followed by his wife and daughter, he joins the rebel forces as chaplain. With the insurgents enlist also Barnaby Eykin, his son, who receives the command of a company; Robin Challis, grandson and heir of Sir Christopher Challis (the magnate of their neighborhood), Grace's accepted lover; and Humphrey Challis, his cousin, another fine fellow though in a different way, and a skilled physician — also in love with Grace, and beloved by her as a brother. With the collapse of the uprising they all come to grief. The chaplain and his wife die in jail. The three young men are taken, imprisoned, and as a result of influence brought to bear at court by the Rev. Philip Boscorel, Sir Christopher's son-in-law, allowed with many lies to be transported by an inhuman Bristol sharper to Barbadoes, where they are sold as slaves. From this point the story moves rapidly through joy and sorrow, through deception and disgrace, among the most wretched surroundings and exciting incidents. The victims finally escape from Barbadoes, and at last return to England, in time for the three men to take part in the Prince of Orange's triumphal invasion. In the wake of peace comes personal happiness at last. The story is well constructed, and carefully and correctly wrought out to the minutest details. It is told in English closely approaching that of its date.

Gathering Clouds: A TALE OF THE DAYS OF ST. CHRYSOSTOM, by Frederick W. Farrar. This story depicts the strifes of the see of Constantinople, in somewhat the manner of Kingsley's ‹Hypatia› as that deals with Alexandria. The period, end of the fourth and beginning of the fifth century, is that bewildering age when the clouds are gathing over Church and State. The hero is John Chrysostom, the preacher of Antioch, beloved by Christian and respected by heathen. The first chapter describes the riot that followed the attempt of the Emperor Theodosius to take the opulent city on the Orontes. Then follows the story of its threatened doom, averted by the devotion of Flavian and «Presbyter John»; and the rescue of the boy Philip, whose thoughtless act has led to the destruction of the statues of the Emperor's wife and children. It follows Chrysostom to Constantinople, to the patriarchate of which the modest preacher has been appointed by the new Emperor Arcadius. It tells of the sturdy faithfulness of the new chief, the envy and plots against him, the rising of the Goths and their massacre, and the exile and subsequent death of Chrysostom. Many historic characters find their way into the story; but not all of the alleged saints merit their aureoles. The valiant John, however, is a bulwark of righteousness; and is portrayed, not as an abstraction, but a living, large-hearted man. The stories of the devoted youths Philip and Eutyche, of David and Miriam, with the Gothic youths Thorismund and Walamar, are given; and the story ends with the martyrdom of Eutyche, the death of Chrysostom, and the capture of Rome by Alaric.

Cloister and the Hearth, The, by Charles Reade. The masterpiece of this vigorous novelist recreates the fifteenth century, and presents to modern eyes the Holland, Germany, France, and Italy of the Middle Ages, as they appeared to mediæval people. The hero of the story is Gerard, son of a Tergouw mercer; a studious sweet-natured lad, strongly artistic in bent, but designed for the Church, where a good benefice is promised him. He falls in love with Margaret Brandt, the daughter of a poor scholar, and giving up the Church career, betroths himself to her; and is on the eve of marriage when his irate father imprisons him in the stadthuys for disobedience, as a mediæval parent has power to do. From this point the story ceases to be a simple domestic tale, and becomes a record of swift adventure in Holland, Germany, and Italy.

Then follows a most touching tale of betrayed affection, of noble womanly patience and heroism; and through all, a vivid and thrilling portrayal of the awful power of the mediæval Church. Scene crowds on scene, and incident on incident, aflame with the imagination of the romancer. The dramatic quality of the story, its vivid descriptive passages, the force and individuality impressed on its dialogue, its virile conception of the picturesque brutality and the lofty spirituality of the age it deals with, the unfailing brilliancy of the novelist's treatment of his theme, and its humorous quaintness, place ‹The Cloister and the Hearth› among the half-dozen great historical romances of the world.

Gadfly, The, by E. L. Voynich. This is a story of the revolutionary party in Italy, written with great power, and with extreme bitterness against the priesthood. The English hero, Arthur Burton, bred in Italy, is studying at the Catholic seminary in Pisa, where the director, Montanelli, is his devoted friend. The sensitive and ardent Arthur is an orphan, who, unhappy in the family of a worldly uncle, has thrown himself into the plots of young Italy. He is betrayed by a priest, his confessor, to the Austrian police, and sent to prison with his comrades, who regard him as the traitor. On being released, he encounters a young English girl, Gemma Warren, whom he loves, and who taunts him with his treachery and strikes him on the cheek. The same night his uncle's wife, who hates him, makes the terrible revelation that although he is the reputed son of an English gentleman, his real father is a priest who has expiated the sin of his youth by exile as a missionary in China, and who is no other than his beloved teacher, Montanelli. In despair under these redoubled blows, Arthur flees in disguise to South America. Thirteen years later, a club of revolutionists in Florence elects a new member to write its incendiary pamphlets. This member is a South-American, called for his wit and power to sting, the Gadfly. Gemma, now the widow of a revolutionary leader, begins by detesting the Gadfly for his vindictiveness, which is shown especially towards the good bishop Montanelli; but becomes interested in his cleverness and his underlying melancholy, and ends by loving him, without suspecting that he is the lost Arthur. They engage together in a dangerous insurrection in the Apennines, during which the Gadfly, in the disguise of a pilgrim, makes a pretended confession to the bishop, and overhears him in agonized prayer for his lost son. The Gadfly is taken prisoner at the moment when the bishop is striving to interpose between the combatants. Though treated with horrible cruelty in the Austrian prison, nothing can tame his fiery spirit. The bishop, who, while living a life of piety and good works, is a constant prey to remorse, intercedes with the governor for the unfortunate prisoner, who rewards him only by mockery and insults. Finally, in an interview in the Gadfly's cell, after he has been wounded in an attempt to escape, he reveals himself to the bishop, but refuses his love and intercessions on his behalf, except on condition that his father shall give up for him his allegiance to the hated church, and renounce the Crucified One. This the unhappy bishop cannot do; and the Gadfly, refusing on his side all concessions, is led out to be shot in the prison-yard. The wretched father becomes insane; and in a terrible scene at the altar during the high mass, pours forth his madness and despair, and falls dead of a broken heart.

House by the Medlar Tree, The, by Giovanni Verga, is a realistic and touching story of lower-class life in an Italian fishing village. The fortunes of the Malavoglia, a title of ill luck which seems to have attached itself by heredity to the family so called, are connected with the old homestead, the house under the medlar-tree; and these fortunes are affected by the changes in the anchovy trade, the coming of steam packets and railroads, increased taxes, and the general breaking-up of old ways in the decade before 1870. The good-hearted and thrifty grandfather, Padron 'Ntoni, sees his big family of grandchildren grow up to disappoint, one after another, all his brave wishes and hopes for the prosperity both of his sturdy little fishing-sloop, the Provvidenza, and his ample old house. The story is full of action and of unsophisticated human feeling. To read its pages is to live in the little village of Aci Trezza and know personally every one of its forty or more vividly drawn characters. Nothing is concealed, nothing is indoors. It is all in the full glare of the southern sun, and the forms of light and shade stand out with pitiless distinctness.

Literature of Southern Europe, History of the, by Jean Charles Léonard Sismondi. L. L. de Loménie, in the ‹Galerie des Contemporains Illustres,› calls Sismondi «the most eminent historian of the nineteenth century in everything relating to the science of facts»; and George Ticknor says his brilliant ‹Literature of Southern Europe› will always be read for the beauty of its style, and the richness and wisdom of its reflections. He was a man of enormous erudition (published sixty-nine volumes), and made truth his idol, he says. He lived eighteen months in England and five or six years in Italy, accompanying Madame de Staël on two Italian tours. His portrait shows a face strikingly like that of our Washington Irving. He was born in Geneva in 1773, and in 1811 gave there the lectures out of which the books we are considering grew. The lectures were published in four volumes (Paris), in 1813. The work is a little feeble in parts, but as a whole strikingly original. He begins with a full account of the Troubadour literature and of the Trouvères, with copious illustrative citations; and discusses with ample learning the work of Dante, Boccaccio, Tasso, Petrarch, and Alfieri. Then he gives rich tableaux of Spanish and Portuguese literature, — ‹The Cid,› Cervantes, Camoens, and others. In his treatment of Spanish literature, he did not have access to all the original authors, but depended largely on his predecessor, Bouterwek. But Ticknor gives him very high praise for wide research and breadth of view.

Hajji Baba of Ispahan, by James J. Morier. As the ‹Arabian Nights' Entertainments› gives the truest of all pictures of Oriental life, so ‹Hajji Baba› describes life in Persia. The book purports to be a translation of the autobiography of a Persian, but was really written by J. J. Morier, who was born in England in 1780. Being sent as British envoy to the court of Persia, he became thoroughly familiar with the language and customs of the country. The book is written in an easy strain, and is extremely entertaining, even to the reader of to-day. It was so successful that Morier followed it up by ‹Hajji Baba in England,› which represented the Persian's experiences on a visit as ambassador to the court of St. James. Sir Walter Scott reviewed the original ‹Hajji Baba› in the London Quarterly, in terms of the highest praise, calling it the Oriental ‹Gil Blas.› It was published by Blackwood in 1824, and is still popular both in England and America.

Intruder, The (‹L'Intruse›), by Maurice Maeterlinck, is a play by which the writer achieved an international reputation. It is a one-act piece of few characters and little action, simple in construction, rich in suggestion, potent in its realism. A family sit in the gloomy room of an old château and talk in the most natural, matter-of-fact way, while one member, a young wife, lies very ill in childbirth in the adjacent room. Through the commonplace speech one can feel the tension of their nerves; the effect is heightened by the skillful use of details by the dramatist. All is indirect, symbolic, pregnant with innuendo. It is as if Death, the Intruder, were knocking at each door and window. At length a sister of charity enters, and by the sign of the cross makes known that the wife is no more.

Green Book, The, by Maurice Jókai. The author of this novel of Russian life is a Hungarian, who has achieved prominence as a politician, success as a journalist, and wide repute as a novelist. Nearly all the action of ‹The Green Book› passes in St. Petersburg. Pushkin, the poet, is deeply in love with Zeneida Ilmarinen, the favorite opera singer, and indeed the favorite subject, of both the Tsar Nicholas and the Tsaritsa. She is a splendid creature, the really great character of the book. The Princess Ghedimin, a former favorite of the Tsar, is depicted as a fiend. «The Green Book» is the name of a large volume in which are recorded the names and the doings of the chief band of conspirators against the life of the Tsar. This is kept in a secret room in Zeneida's palace, where the conspirators meet. By an ingenious mechanism, when any one opens the outer door the table containing the book disappears, and a roulette-board in active operation takes its place. Thus the authorities are deceived into thinking that she is trying merely to conceal from the police the evidences of gambling. Zeneida's noble and self-sacrificing behavior during the flood of the Neva results in bringing together Pushkin, Sophie Narishkin,—the illegitimate daughter of the Tsar by the Princess Ghedimin,—and Bethsaba, a beautiful young girl. Sophie falls deeply in love with Pushkin, as her mother has already done, and the Tsar favors the marriage. But the child falls ill, and on her death-bed makes Bethsaba and Pushkin promise to be married before her funeral. The Tsar dies at the hands of The Man with the Green Eyes; Zeneida's affection keeps Pushkin out of a conspiracy which promises to free Russia, but ends in failure; the conspirators are put to death; and Zeneida and Prince Ghedimin flee to Tobolsk, where they spend the rest of their lives. There are many romantic episodes.

Fisher Maiden, The, by Björnstjerne Björnson, the Norwegian novelist, dramatist, poet, and statesman, appeared in 1868, and has been translated into many tongues. It is an early work, written in his first flush of power, and is a characteristic story of Norwegian life among the common people. Several of the poems in the novel express fervently the author's optimistic patriotism. The early part of the tale is laid in a fishing village on the coast, where lives the fisher maiden, a strong-natured, handsome, imaginative girl, whose mother keeps a sailors' inn. Her development is traced in her love affairs, by which she gains a bad reputation, so that her mother sends her away from her native place; in her experience in Bergen, with its self-revelation of her own artist-nature by her first sight of a play; in her life in the family of a priest, with its chance for cultivation and training of her dramatic powers; and in the final adoption of the stage as a profession: the novel closing, rather tantalizingly, just as the curtain rises on her début. Petra, the fisher maiden, has the instincts, gifts, and ambitions of the artist, and her earlier love episodes are but ebullitions of this chief motor-power. She is portrayed sympathetically; for as Björnson stated to a friend, she is, in many of her traits, an embodiment of himself. The story is full of accurate yet charmingly idealized studies of native types and scenes, and is regarded as among the novelist's freshest, finest creations.

Commodore's Daughters, The ('Kommandorens Dottre'), by the Norwegian novelist Jonas Lie, published in 1889, is a story of family life in Norway, characterized by unerring analysis and a convincing truthfulness. The novel, though somewhat pessimistic and sad in its drift, is relieved by satiric humor and charm of description. The Commodore is elderly, amiable, henpecked; his wife ambitious and ill-tempered, with a foolish fondness for her son Karsten, a lazy young naval officer who marries for money to find himself duped. The daughters Cicely and Martha, girls of high spirits, good looks, and fresh, unspoiled natures, suffer in their love affairs through the narrow conventionality which surrounds them, and the marplot interferences of mother and brother. Cicely is parted from a fine young officer who is deeply in love with her; and poor Martha dies broken-hearted because through an intrigue of her ambitious mother, her devoted lover boy is sent off to sea to get rid of him, and is drowned on the eve of her intended marriage. The plot is a mere thread; but the fretful social atmosphere of the household, with its jarring personalities constantly misunderstanding each other to their mutual harm, is delineated with fine, subtle strokes of character-drawing: it would seem to be the author's intention to give an idea of the petty, stifling social bonds in a small Norwegian town of to-day.

Liza-Dvoryanskoe Gnyezdo (Nest of Nobles), by Ivan Sergéevich Turgeneff. (1858; English translation 1869.) The story of this gloomy novel is not easily analyzed, but a bare statement of the plot would run thus: Maria Dmitrievna Kalitine, a rich widow living in a Russian provincial town, has a beautiful daughter Liza, who is deeply religious. Vladimir Nikolaevich Panshin, who pays court to her, is a young man with charming manners and an easy flow of egotistical talk. Presently appears Fedor Ivanovich Lavretsky, a distant cousin of Maria Dmitrievna, who is known to live unhappily with his wife. Between his father, a despotic, narrow-minded egotist, and his aunt Glafira, a harsh, fierce old woman, Lavretsky's bringing-up has been a strange and solitary one; and at the age of twenty-three he naturally falls in love with the first pretty girl he sees, —Varvara Pavlovna Korobine,—whom he marries. As she detests Russia, they finally settle in Paris, where he discovers her faithlessness and leaves her. Maria Dmitrievna receives him cordially, and he becomes a frequent visitor to the house. Little by little he and Liza fall in love; and upon the complications that thus arise, the interest of the story is founded. The difficult situations are skillfully managed, and the reader cannot resent the sadness of the tale as needless, because it results inevitably from the conditions. Like all Turgeneff's books, the chief interest of ‹Liza› lies in its study of character.

Fathers and Sons, a novel by Ivan S. Turgenef, appeared first in 1861 in the Russian Messenger, a Moscow review. As the name implies, it is an embodiment in fiction of the conflicting old and new forces at work in modern society; forces peculiarly active and noticeable in Russia, where iron-bound authority exists side by side with intellectual license. This novel brought into general use the term «nihilist,» applied by the author to the chief character of the story, Bazarof, a young man of iconoclastic temperament, whose code of life was rebellion against all authority. His short, vivid career is depicted with remarkable strength and realism. Another «son» is his friend Arcadi Kirsanof, at whose paternal estate he is a guest. Kirsanof's father and uncle, representing the older generation, are brought into sharp contact and contrast with Bazarof. It is difficult to determine whether «fathers» or «sons» suffer most in the delineation of their peculiarities. The novel divided reading Russia into two camps,—those who sided with the «fathers,» and those who sided with the «sons.» The government seized on the word «nihilist» as a designation of political reproach,—a sense in which it has ever since been employed. With its terrible sincerity, its atmosphere of menacing calm presaging a storm, the book remains one of the most noted in the category of Russian fiction.

Crime and Punishment, a Russian realistic novel by Féodor M. Dostoévsky, 1866, is a subtle and powerful psychological study, revolving about one incident,—the murder of an old woman, a money-lender, and her sister, by a student in St. Petersburg, Raskolnikoff. The circumstances leading to the murder are extreme poverty, and the resultant physical and mental depletion. Raskolnikoff is by nature generous, warm-hearted, and high-spirited; but when his body is weakened and his mind depressed, the morbid desire takes possession of him to kill the greasy and repellent old woman, whose wealth seems as lawfully his as hers. From this desire he cannot escape. It terrifies yet fascinates him. His state of mind in this crisis is depicted with admirable skill. The murder accomplished, he gains nothing by it: in the sudden awful confusion of mind that immediately follows the committal of the deed, he can form no definite idea of robbery, and escapes with no booty but the memory of one terrific scene which throws him into a delirious fever. At this juncture his mother and sister come to the city. His excited state is perceptible, but they can make nothing of it. By a singular chain of incidents he makes the acquaintance of a girl, Sonia, who has been driven to an evil life that she may save her family from starvation. Believing that her nature is intrinsically noble, Raskolnikoff compels her to read aloud to him the story of the raising of Lazarus. This she does in a manner which confirms his belief in her. His regeneration then begins. As he was impelled to murder, he is now impelled to confess the murder. His sentence is seven years' exile to Siberia; but he accepts it with joy, for at its expiration he will begin with Sonia, the woman he loves, a life of purity and nobility. They will progress together, out of the old order into the new.

Hermann Agha, by William Gifford Palgrave, 1872, is a tale of life in Syria at the close of the eighteenth century. It is based upon historical research and personal knowledge of the land and people, and shows a poetic appreciation of the color and charm of the glowing Orient. Hermann Agha is a Saxon by birth, who, captured by the Turks in war, is sold to a Kurdish beg at the slave market of Constantinople. After he has recovered his freedom, and while sailing down the Nile with his friend and patron, the Arab Tantawee, he confides to him the exciting story of his adventures. There is much Eastern intrigue, fiery skirmishes of war, and bloody, treacherous massacres. Again and again Hermann encounters apparently inevitable dangers, but friends always spring up to rescue him. He learns to understand Koord and Arab, Bagdadee and Circassian, better than his own people; and to love the land of his servitude. He meets a beautiful Arabian maiden in her father's shady garden, and the two love each other with an exalted passion eager for self-sacrifice. They are soon forced apart, and in all his subsequent difficulties his most absorbing interest is the hope of finding her. Hermann is a poet, and writes lyrics to his love; and his Saxon nature is shown as vitalized and strengthened by the intensity of the East.

Arabia, Central and Eastern: A Personal Narrative of a Year's Journey through (1862–63), by William Gifford Palgrave: 2 vols., 1865. One of the best reports of travel ever made. The author was a brilliant Englishman, who, after graduating at Oxford with great distinction, and a very short connection with military service in India, became a priest in the Society of Jesus, and was sent as a missionary to Syria. Here he perfectly mastered the Arabic language, and the Syrian and Arab customs. Napoleon III. called him to France in 1860 to report on the Syrian massacres; and upon this he undertook to make, at the Emperor's expense, an expedition through Arabia, where no Christian could safely risk his life. He assumed the guise of a Syrian physician and a Mohammedan, and succeeded in going through the kingdom under fanatical Wahabee rule, making observations of the greatest value.

Asia, by A. H. Keane. Vol. i., Northern and Eastern Asia; Vol. ii., Southern and Western Asia. Fourteen maps and one hundred and eighty illustrations. These volumes deal with Japan, the Chinese Empire, India, Siberia, Persia, Arabia, and all the other parts of the vast Eastern continent, on the thorough plan of a full account of each country, its races, history to some extent, and political condition. The more conspicuous topics, such as India, China, and Japan, are extremely rich in interest, not only from the strangeness of the culture of these lands in the past, but from the changes which are rapidly taking place, and the still greater changes which are likely to occur in the near future. The problems of many of the lands of Asia are among the most important in which students and readers can take an interest; and a handbook of full information, from an authority so high as Mr. Keane, contributes much to the knowledge necessary for dealing with them.

Africa, by A. H. Keane: Vol. i., North Africa; Vol. ii., South Africa. With Maps and Illustrations. A thorough and comprehensive account of the Africa of recent discoveries, explorations, and occupation by different European powers; with sketch histories of every part, full information in regard to African races, and an exact account of the now almost complete partition of the whole continent among the great powers of Europe. Twenty excellent maps and one hundred and sixty-nine illustrations add greatly to the instructiveness and completeness of the work. It is altogether a masterpiece of geographical story, and extremely interesting. It reports all the famous explorations, and is the best available digest of African facts of every kind. In regard to the various races of Africa, the most important of which are not negro, Mr. Keane can speak with the highest ethnological authority. His judgment of the hopelessly inferior character of the full negro races is especially important.

Equatorial Africa, Explorations and Adventures in, by Paul Belloni Du Chaillu. (1861; revised edition, 1871.) A story of African travels, 1855–59, from the coast of West Africa inland, over the region on the equator to two degrees on each side. The intrepid explorer traveled 8,000 miles on foot and with no white companion. The observations which he made are important contributions to geographical, ethnological, and zoölogical science. The game which he shot numbered 2,000 birds, (of which 60 were new to science,) and over 1,000 quadrupeds. The new knowledge of the gorilla and of other remarkable apes was a story savoring almost of invention, and the first impression of some critics was one of skepticism; but Murchison and Owen, and other authorities of eminence, upheld Du Chaillu's credit, and the substantial accuracy of his statements was confirmed by a French expedition in 1862, and by Du Chaillu's second exploration of the same region, 1863–65, an account of which he gave in ‹A Journey to Ashango-Land,› 1867. He was also the first to discover the «Pigmies,» rediscovered by Stanley.

Eōthen; OR, TRACES OF TRAVEL BROUGHT HOME FROM THE EAST, by Alexander William Kinglake. (1844.) Eōthen — a title meaning ‹From the Dawn›— is a lively and acute narrative of travel in the East, at a time when that region was comparatively new ground to English tourists. The author, starting from Constantinople, visits the Troad, Cyprus, the Holy Land, Cairo, the Pyramids, and the Sphinx; thence by the way of Suez he proceeds to Gaza, and returns by the way of Nablous and Damascus. He apologizes for his frankness of style, and gives his impressions with refreshing directness, modified as little as possible by conventional opinion. For this reason he provoked some criticism from conservative reviewers, who regarded his comments on the manners and morals of Mohammedan countries as too liberal to be encouraged in Christian circles. He confesses his inability to overcome a very worldly mood even in Jerusalem, and his failure to see things always in that light of romance that the reader might prefer; and he is unwilling that his own moral judgment shall stand in the way of a perfectly truthful narrative. Instances of his engaging style are the interview with the Pasha through the dragoman at the start, and his description of the Ottoman lady,—«a coffin-shaped bundle of white linen.» The incident of Mariam, a Christian bride converted to Islam, is full of humor, and contains a dash of that liberalism which roused the fears of the Christian critics.

Abode of Snow, The, by that veteran Scotch traveler Andrew Wilson, is an account of his tour in the summer of 1874 from Chinese Thibet to the Indian Caucasus, through the upper valleys of the Himálaya. The title of the book is the Sanskrit meaning of Himálaya, and describes the enormous mass of mountains which stretches from the China Sea to the Volga, and indeed across Europe. With a light touch the author describes the gay life of the English settlements, or sanitariums, in the high valleys; the jungles with their gigantic trees and creepers and their huge animals, survivals from an earlier epoch; the wonderfully beautiful Simla range; the temples, ceremonials, and pilgrimages of the people, and their great religious fairs; the perilous horseback ride from Simla to Shipka in Chinese Thibet, among mountains from 6,000 to 20,000 feet high, over paths often almost impassable, and among a population who consider ferocity the chief qualification of «good form»; the arduous journey towards Kashmir, through the Western Himálayas, at a usual height of 12,000 feet, in an awful sublimity of scenery; the Shigri glaciers, the most vast, desolate, and beautiful in the world; Zanskar, with its primitive Tartar manners and customs, its sculptured tumuli, its Lama monuments and prayer-mills, its seclusion and unchangeableness; and finally, his stay in the remote, inaccessible, and most enchanting vale of Kashmir, after a journey of incredible hardship and danger. It is to be remembered that this expedition involved long months of tent life; the carrying of all necessary supplies; the command of a small army of servants, guides, guards, and packmen: and involved also an extraordinary equipment of good-nature, good sense, and force of will, on the part of the traveler — which, with an admirable literary gift, are devoted to the entertainment of the fortunate reader.

Arctic Boat Journey, in the autumn of 1854, by Isaac Israel Hayes, M. D.: 1860. Enlarged edition, 1867. The record of a boat journey of nearly four months, amid perils of ice and storm and extreme cold, the object of which was to carry intelligence to Upernavik, in North Greenland, of the peril in which Dr. Kane's second Grinnell expedition found itself, with their vessel hopelessly fast in the ice. The simple story of adventures is a thrilling one, and with it Dr. Hayes gives, in his final edition, information in regard to the Open Polar Sea discovered in 1854; the great Mer de Glace of Northern Greenland, of which he was one of the discoverers in 1853; and Grinnell Land, the most northern known land of the globe, his own discovery in 1854.

Arctic Explorations, the Second Grinnell Expedition in search of Sir John Franklin, 1853–55, by Elisha Kent Kane. 2 vols., 1856. Dr. Kane's first Grinnell Expedition voyage, which he made as a surgeon under E. J. DeHaven, 1850–51, was described in his ‹U. S. Grinnell Expedition› (1854). It was by the second expedition, under his own command, that his fame as an Arctic explorer was made. The incidents of the voyage along the coast of Smith Sound to a latitude never before attained, 78° 43′ N.; the winter spent in that far region; the discovery of the Humboldt glacier of Greenland, and the attempt the next spring to follow its course northward; and the series of adventures following, until the frozen-in ship had to be abandoned, and the party escaped perishing only through Kane's indefatigable exertions, supplied rich materials for the book in which Kane told the story of the more than two years' voyage. In the additions made to geographical knowledge also, and in many accurate and valuable scientific observations, Kane's work was exceptionally interesting and valuable. It brought him both popular applause from delighted readers, and honors from societies, English and French, representing the scholars of the time.

Arctic Service, Three Years of. An Account of the Lady Franklin Bay Expedition of 1881–84, and the attainment of the Farthest North, by Adolphus W. Greely: 1886. A popular account, drawn from personal diaries and official reports, of one of the most remarkable of the Arctic expeditions, and one with scarcely a parallel in the terrible sufferings through many months from which the party were at last rescued. The primary object of the expedition was a scientific one; and the utmost care was given to physical observations, from July 1st, 1881, at St. John, Newfoundland, to June 21st, 1884, forty hours before the rescue of the survivors. The wealth of interest thus created, with that of the remarkable experiences of the party, and the range of travel achieved, make the work one of unique and lasting value.

Australasia. Vol. i.: Australia and New Zealand, by A. R. Wallace; with 14 Maps and 91 Illustrations. Vol. ii.: Malaysia and the Pacific Archipelagoes, by F. H. H. Guillemard; with 16 Maps and 47 Illustrations. The first of these volumes, by an eminent English naturalist and traveler, describes from full information the remote southern regions in which the expansion of England is going on upon a scale very inadequately understood in America. These regions, moreover, are of extreme interest, from their natural features, and from the part which they have played in the history of mankind. It would be difficult to have their story from a hand more competent than that of Mr. Wallace. The second volume supplies by far the most interesting and accurate account extant of the tropical portion of the great eastern Archipelago, the northern part of which is really a portion of Asia.

Our Old Home, a series of English sketches by Nathaniel Hawthorne. This volume of charming sketches was published in 1863, and (in the words of the author) presents «a few of the external aspects of English scenery and life, especially those that are touched with the antique charm to which our countrymen are more susceptible than are the people among whom it is of native growth.» The opening sketch on ‹Consular Experiences› gives interesting glimpses of Hawthorne's own life as consul at Liverpool; and among other entertaining chapters are those designated ‹About Warwick,› ‹Pilgrimage to Old Boston,› ‹Some of the Haunts of Burns,› ‹Up the Thames,› and ‹Outside Glimpses of English Poverty.› In that entitled ‹Recollections of a Gifted Woman,› he recounts his acquaintance with Miss Delia Bacon, who was then deep in her ‹Philosophy of the Plays of Shakespeare›; an absurd book, for which Hawthorne wrote a humorous preface. These, and other English sketches included in Hawthorne's note-books, were at first intended by him to be used as a background for a work of fiction which he had partially planned; but what he calls «the Present, the Immediate, the Actual,» proved too potent for him, and the project was given up and only the sketches were published. This volume holds its popularity, not simply because of the incomparable charm of the manner in which it is written, but because of its faithful delineation of nature, life, and manners in England. There are clues to English character to be gathered from ‹Our Old Home,› which could not otherwise be obtained save by protracted association with the English people at home.

Literary Landmarks of London, by Laurence Hutton. The author has not attempted to make of this either a text-book or biographical dictionary. It is a work which appeals to those «who love and are familiar with Pepys and Johnson and Thackeray, and who wish to follow them to their homes and haunts in the metropolis,—not to those who need to be told who they were and what they have done.» The sketches are arranged in alphabetical order, beginning with Addison and ending with Young; and the rank of the poet or writer is not determined by amount of space. For instance, Wordsworth and Herrick have assigned to them but a few lines, for they were not poets of brick and mortar; while whole pages are given to half-forgotten authors of one immortal song, who spent all their days in London. Full indices, local as well as personal, enable the reader to find what appeals to him most in whatever part of the town he may be. He can walk with Johnson and Boswell from the Club in Gerard Street, and call on the way on Dryden, Waller, Lamb, or Evelyn; stop for refreshments at «Will's» or «Tom's» with Steele, or, in the church of St. Paul, Covent Garden, pray for the repose of the souls of Butler, Wycherley and «Peter Pindar,» who sleep within its gates. London has no associations more interesting than those connected with its literary men, and nothing of moment connected with their careers in the city has been omitted. It is plainly evident that the author's chief aim has been completeness and exactness.

Charles the Bold, Duke of Burgundy, History of. By John Foster Kirk. (3 vols., 1863-68.) An excellent special book on a most interesting and significant figure in the history of France and of Europe (1433-77). He was the last in the long line of princes who for centuries, almost since Charlemagne's time, had endeavored to build up a «middle» or «buffer» kingdom along the Rhine and the Rhone, between the exclusively French and the exclusively German powers: the old kingdom of Lotharingia, later Lorraine, the mediæval kingdom of Arles, the ever-varying duchy of Burgundy, all represented this most promising, most determined, and most futile of political efforts. With the crushing defeat and death of Charles,—in his prime the most powerful potentate of the age, his dominion stretching like a gigantic bow almost from Savoy to the German Ocean, around the entire east and north of France,—the unnatural ribbon-State of unrelated parts without common interests went to pieces, and with it the dream of a buffer kingdom perished forever. The Burgundian duchy and Picardy were seized by Louis XI. of France, the Netherlands went by marriage to Austria and ultimately to Spain,—Charles's daughter Mary being the ancestress of Charles V. and Philip II. The career of Charles the Bold is therefore one of the chief landmarks of European history, the direct precursor of the Franco-German War; Granson, Morat, and Nancy are the forerunners of Sedan. Charles is most familiarly known through Scott's ‹Quentin Durward›; but Mr. Kirk's history gives the real man, as well as his great rival Louis XI., and much of great interest and instruction besides.

Cæsar's Commentaries. This great work contains the narrative of Cæsar's military operations in Gaul, Germany, and Britain. It was given to the world in the year 51 B. C. Every victory won by Cæsar had only served to increase the alarm and hostility of his enemies at Rome, and doubt and suspicion were beginning to spread among the plebeians, on whom he chiefly relied for help in carrying out his designs. When public opinion was evidently taking the side of the Gauls and Germans, the time had come for Cæsar to act on public opinion. Hence the ‹Commentaries,› a hasty compilation made from notes jotted down in his tent or during a journey. «They form,» says Mommsen, «a sort of military memoir, addressed by a democratic general to the people from whom he derived his power.» To prove in an indirect way, he himself keeping in the background, that he has done his best for the honor and advantage of Rome, is his main object. He proceeds, then, to demonstrate the following propositions: A Germanic invasion threatened Gaul. With Gaul in the hands of the Germans, the Romans knew from experience that Italy herself was not safe from invasion. Cæsar's first achievement was to drive the Germans back across the Rhine. Every event that followed was the necessary consequence of this victory. The Belgæ, sympathizers with their Teutonic kinsmen, revolted after the defeat of Ariovistus. To convince them that west of the Rhine, Rome was supreme, was the reason of Cæsar's campaigns in the north and east. But how long would the Belgæ, Nervii, and other warlike tribes continue submissive, if the clans in the west remained independent? It must be plain, therefore, to any patriotic Roman, that the naval and military operations of Cæsar and his lieutenants against the Veneti, the Armoricans, and the Aquitanians, were inevitable. Perhaps, too, the patriotic Roman will conclude, although Cæsar is silent on the matter, that these brilliant campaigns redound as much to the glory of the Roman name as to that of Cæsar. Although Gaul, protected by Rome, was now invincible, it was very desirable that the Germans and Britons should have tangible evidence of the fact, and so Cæsar crossed the Rhine and the Channel. But unfortunately, the Gauls were not wise enough to accept the situation. They revolted. Cæsar suppressed the insurrection with a vigor and sternness they were never likely to forget; and at Alesia, a year before these Military Memoirs were to be circulated, the finest conquest that Rome ever made was forever completed. The quality that especially gives distinction to the work is its simplicity. «It is as unadorned,» says Cicero, «as an ancient statue; and it owes its beauty and its grace to its nudity.» As to its truthfulness, we cannot decide absolutely, the Gauls not having written *their* Commentaries. But if Cæsar sinned in this respect, it was probably by omission, not by commission. Things the Romans might not like he does not mention: the sole aim of the book is to gain their suffrages. There is no allusion to the enormous fortune Cæsar acquired by plunder. On the other hand, he speaks of his cruelties — for instance, the killing in cold blood of 20,000 or 100,000 prisoners — with a calmness that to us is horrible, but which the Romans would deem natural and proper.

Battle of the Frogs and Mice, The, (**Batrachomyomachia,**) a mock-heroic poem written in imitation of the Iliad. The authorship has been attributed to Homer, and to Pigres the brother of Queen Artemisia, but without any foundation in either case. It is really a parody on the style of Homer. The mouse Prigcheese, who has just escaped the tooth of a hideous monster (a weasel perhaps, or it may be a cat), stops on the border of a marsh to slake his thirst; for he has been running fast and long. Chubbycheek, Queen of the Frogs, enters into conversation with him. She invites him to come to her palace, and politely offers her back as a mode of conveyance. The novelty of the journey enchants Prigcheese, but his joy is not of long duration. A water-snake rears its awful head above the waters. Chubbycheek, wild with terror, plunges to the bottom; and Prigcheese, after heroic struggles, perishes in the waves, but not before he has devoted Chubbycheek to the wrath of the avenging gods. A mouse who happens to be sauntering along the shore hastens to announce to the mouse nation the sad fate of their fellow-citizen. A general assembly is convoked; and on the motion of Nibbleloaf, the father of the victim, war is declared against the frogs, and the herald Lickthepot is charged with the duty of entering the enemy's territories and proclaiming hostilities. Chubbycheek asserts her perfect innocence, nay her ignorance, of the death of Prigcheese. The frogs, fired by her eloquence, prepare to make a vigorous resistance. Meanwhile the gods, from their Olympian thrones, view with anxiety and fear the agitations that are disturbing the earth. But Minerva is of opinion that for the present it would be rash to interfere, and the lords of heaven decide to remain simply spectators of the direful event that is drawing near. Soon the conflict rages, furious, terrible, the chances leaning now to the one side, now to the other. At length the mice are victorious, and Greedyguts, their leader, announces his determination to wipe out the entire vile race of their enemies from the face of the earth. Jupiter is alarmed, and resolves to prevent such a disaster. He will send Pallas or Mars to assuage the wrath of the ferocious Greedyguts. Mars recoils in terror from the rough task. Then the King of Heaven seizes his thunderbolt, and hurls it among the conquerors; even the thunderbolt is powerless. They are frightened for a moment, and then renew the work of destruction with more fury than ever. Jupiter thereupon enrolls another army, and sends it against these haughty victors: it is composed of warriors supplied by nature with arms defensive and offensive, who in the twinkling of an eye change the issue of the battle. These new antagonists are crabs. The mice fly in confusion, and the conflict ends at sunset.

Homeric Studies: ON HOMER AND THE HOMERIC AGE, by W. E. Gladstone. (1858.) A work of notable interest in its day, in which Mr. Gladstone endeavored to state the results, in regard to the authorship and age of Homer, which he thought justified by the text of the poems ascribed to Homer. In his ‹Juventus Mundi: The Gods and Men of the Heroic Age› (1869), Mr. Gladstone went over the same ground again, and embodied his results of research under a new form, but with considerable modifications in the ethnological and mythological parts of the work. He especially gave new light on Phœnician influence in the formation of the Greek nation. To this report of his Homeric studies he added, in 1876, his ‹Homeric Synchronism: An Enquiry into the Time and Place of Homer.›

Mr. Gladstone's literary activity found early expression in his ‹Church Principles› (1840), and from that time, in a large variety of papers, addresses, and articles, which were brought together in ‹Gleanings of Past Years› (7 vols., 1880) and ‹Later Gleanings› (1897). With these may be mentioned his ‹Studies Subsidiary to the Works of Bishop Butler› (1897), including both an account of Butler's work and an argument of his own opinions and beliefs. In 1890-92 there were brought out ten volumes of Mr. Gladstone's ‹Speeches and Addresses.›

Art and Humanity in Homer. By William Cranston Lawton (1896). A volume of essays designed to introduce readers earnestly desirous of culture to the chief masterpieces of ancient literature, the Iliad and Odyssey of Homer. It discusses intelligently and thoughtfully the art of Homer in the Iliad, that perfect mastery of epic song which so charmed the Greek ear; the picture which the Iliad gives of womanhood; the scenes of pathetic tragedy with which it closes; the story which gives the Odyssey its plot; the conceptions of the future life which the Homeric epics shadow forth, including all the important passages alluding to the condition of the dead; the episode of Nausicaa, in which, in a tale of perfect simplicity, Homeric painting touched with infinite charm the scenes, the figures, the events, of an escape of Odysseus from shipwreck; and the accretions to the Troy myth which befell after Homer. The volume includes a scheme of aids to the study of Homer; and it presents a considerable number of examples of admirably felicitous use of hexameters in the essayist's versions of the poet, looking to the finding of an ideal of Homeric translation.

‹Successors of Homer› (Innes: London, 1897) discusses in similar fashion the Homeric Hymns, Hesiod, the last Epic Cycle, and in general the survival of the hexameter and of the epic spirit down to the Attic period. In this less familiar field Mr. Lawton has given even more copious citations, rendered into English dactyls. These little books appear to be members of what might be called an Epoch series on Greek literature. As indispensable for the careful study of Homer, to which his own work is so excellent an introduction, Mr. Lawton names Jebb's Introduction, Lang and Myers's Translation of the Iliad, and Palmer's Translation of the Odyssey.

Greek Philosophy, Outlines of the History of, by Dr. Eduard Zeller. (English Translation, 1885.) An extremely useful sketch of the whole history of Greek philosophy, from Thales, a contemporary of Solon and Crœsus in the first half of the sixth century B. C., to the death of Boëthius in the first half of the sixth century of Christ (525 A. D.). The story told by Plato of ‹Seven Wise Men› of early Greece is wholly unhistorical. Not less than twenty-two names appear in different versions of the story, and only four are found in all of them, — Thales, Bias, Pittacus, and Solon. To Thales the first place is given. In the succession of early Greek philosophers there follow Anaximander, Anaximenes, and Diogenes; Pythagoras and his disciples; Xenophanes, Parmenides, and Zeno; Heracleitus, Empedocles, Leucippus, Democritus, and Anaxagoras; and then the greatest names of all, Socrates, Plato, and Aristotle. From these onward there is a further long development, which Dr. Zeller admirably sketches. This volume of ‹Outlines› is an Introduction to Dr. Zeller's large special works, such as ‹Socrates and the Socratic Schools,› ‹Plato and the Older Academy,› ‹The Stoics, Epicureans, and Sceptics,› and ‹Aristotle and the Earlier Peripatetics.› These works together constitute a complete history of Greek philosophy for more than a thousand years.

Anabasis, The (‹Retreat of the Ten Thousand,› 401-399 B. C.), by Xenophon. The word means the *going up* or expedition, — *i. e.*, to Babylon, the capital of the Persian Empire; but most of the narrative is occupied with the retreat. The occasion of the famous expedition was the attempt of Cyrus the Younger to unseat his elder brother Artaxerxes from the throne of Persia by aid of a Greek army, which he gathered in or near his satrapy in Asia Minor, and then moved swiftly across Persia against the miscellaneous barbarian hordes of his brother with their small centre of disciplined Persian guards. The plan succeeded, and Cyrus was about to win the great battle of Cunaxa, when he was killed in the fray, and the Ten Thousand were left leaderless and objectless in the heart of a hostile empire a thousand miles from their kin. To complete their ruin, all the head officers were decoyed into a mock negotiation by Artaxerxes and murdered to a man. In their despair, Xenophon, a volunteer without command, came forward, heartened them into holding together and fighting their way back to the Euxine, and was made leader of the retreat; which was conducted with such success, through Persia and across the snow-clad Armenian mountains, against both Persian forces and Kurdish savages, that the troops reached Trapezus (Trebizond) with very little loss. Even then their dangers were not over: Xenophon had now to turn diplomatist; to gain the good graces of the Greek cities on the Black Sea, and to negotiate with Seuthes the Thracian king who tried to assassinate him, and with the governors of the different cities subject to Sparta. At last the adventure was over. Many of the survivors went back to Greece; but the larger number took service under Spartan harmosts, and were subsequently instrumental in freeing several Greek cities in Asia Minor.

Merely as a travel sketch the tale is highly interesting. The country traversed in Persia was almost utterly unknown to the Greeks: and Xenophon makes memoranda in which he enumerates the distances from one halting-place to another; notes the cities inhabited or cities deserted; gives a brief but vivid description of a beautiful plain, a mountain pass, a manœuvre skillfully executed, or any amusing episode that falls under his eye. And we find that camp gossip and scandal were as rife, as rank, and as reliable as in other ages. He is especially delightful in his portraits, sketched in a few sentences, but vigorous and lifelike: Cyrus, a man at once refined and barbarous, an impressive picture of a Persian prince brought in contact with Greek civilization; Clearchus, the type of an excellent general, upright but harsh; Proxenus, a fine gentleman, but too soft and weak; the unscrupulous Menon, a natural product of civil dissension. Xenophon tells the story in the third person, after the fashion in the classic times; and if he makes himself out a most eloquent, courageous, resourceful, and self-sacrificing leader, his other work makes one willing to accredit him cheerfully.

Hermetic Books. The Greeks designated the lunar god of the Egyptians, Thoth, by the name of Hermes Trismegistus; *i. e.*, Hermes the Thrice Greatest. The Greeks, and after them the Neo-Platonists and Christians, regarded him as an ancient king of Egypt, who invented all the sciences, and concealed their secrets in certain mysterious books. These ancient books, to the number of 20,000 according to some, and of 36,000 according to others, bore his name. Clement of Alexandria has described the solemn procession in which they were carried in ceremony. The tradition in virtue of which all secret works on magic, astrology, and chemistry were attributed to Hermes, persisted for a long time. The Arabians composed several of them; and the fabrication of Hermetic writings in Latin lasted during the entire Middle Ages. Some of these writings have come down to us, either in the original Greek or in Latin and Arabic translations. From a philosophic point of view, the most interesting of them is the ‘Poimandres’ (*ποιμήν ἀνδρῶν*, the shepherd of men, symbolizing the Divine Intelligence). It has been divided into twenty books by Patricius. It is a dialogue composed some time in the fourth century of the Christian era, and discusses such questions as the nature of the Divinity, the human soul, the creation and fall of man, and the divine illumination that alone can save him. It is written in a Neo-Platonic spirit, but bears evidence of the influence of Jewish and Christian thought. It was translated into German by Tiedemann in 1781. There have been several editions of it. The first appeared at Paris in 1554, and the last, by Parthez, in Berlin, in 1854. The *Λόγος τέλειος* (Logos teleios, the perfect Word) is somewhat older; it is a refutation of the doctrines of Christianity under the form of a dialogue between Hermes and his disciple Asclepius. An ‹Address to the Human Soul› was translated from the Arabic and published by Fleischer in 1870. It is, doubtless, itself a translation from a Greek original. The most interesting passages in the Hermetic books have been rendered into French by Louis Ménard (Paris, 1886). Baumgarten-Crusius in his ‹De Librorum Hermeticorum Origine et Indole› (Jena, 1827), and Pietschmann in his ‹Hermes Trismegistos› (Leipsic, 1875), have discussed this subject very fully.

Apodosis on the **Antidosis** or Exchange of Properties. An oration by Isocrates. Three hundred of the richest citizens of Athens were obliged by law to build and equip a fleet at their own expense, whenever it was needed. If one of the three hundred was able to show that a citizen, not included in the list, was wealthier than he, he could compel him to take his place or else make an exchange of property. Megacleides, a personal enemy of Isocrates, being ordered to furnish a war vessel, insisted that it was the duty of the latter to do so, adding that he was a man of bad character. In the trial that ensued, Isocrates was condemned to deliver the trireme, or else exchange his property for that of Megacleides.

The ‹Apodosis,› written after the trial, has the form of a forensic oration spoken before an imaginary jury, but is really an open letter addressed to the public. Isocrates not only shows why he should not be condemned, but vindicates his whole career; he describes what a true «sophist» ought to be, and gives his ideas of the conduct of life. Megacleides (called Lysimachus in the discourse) is termed a «miserable informer,» who, by an appeal to the vulgar prejudice against the Sophists, would relieve himself from a just obligation at the expense of others. Isocrates goes into a detailed account of his conduct as statesman, orator, and teacher. «My discourse shall be a real image of my mind and life.» He enters minutely into his views on philosophy and education. The object he has always set before himself has been to impart a general culture suitable for the needs of practical life. He despises the people who «teach justice, virtue, and all such things at three minæ a head.» By philosophy he understands culture, simply; and the chief elements of culture are the art of speaking, and whatever trains the citizen for social and political success. He attaches the utmost importance to the art of expression, for it is absolutely essential to any scheme of general culture. To instruct his pupils how to act in unforeseen emergencies should be the great aim of the teacher. «As we cannot have an absolute knowledge of what will happen, whereby we might know how to act and speak in all circumstances, we ought to train ourselves and others how we should act, supposing such or such a thing occurred. The true philosophers are those who are successful in this. Absolute knowledge of what may happen being impossible, absolute rules for guidance are absurd.» To prove the success of his system, he calls attention to the number of illustrious Greeks he has taught.

Coventry Plays, The. Three complete sets of ancient English Mysteries, or Miracle Plays, have descended to modern times: the «Chester,» the «Towneley,» and the «Coventry» mysteries; and from these we derive nearly all our knowledge of the early English drama. Coventry was formerly famous for the performance of its Corpus Christi plays by the Gray Friars. These plays contained the story of the New Testament, composed in Old English rhythm. The earliest record of their performance is in 1392, the latest in 1589. There are 42 of these Coventry plays, published in a volume by the Shakspere Society in 1841, under such titles as ‹The Creation,› ‹The Fall of Man,› ‹Noah's Flood,› ‹The Birth of Christ,› ‹Adoration of the Magi,› ‹Last Supper,› ‹The Pilgrim of Emmaüs,› ‹The Resurrection,› ‹The Ascension,› ‹Doomsday.› The modern reader will require a glossary for the proper understanding of these queer old plays, written in very early English.

Cato of Utica, by Joseph Addison. A tragedy in five acts and in blank verse. It was first represented in 1713. The scene is laid in a hall of the governor's palace at Utica. The subject is Cato's last desperate struggle against Cæsar, and his determination to die rather than survive his country's freedom. All the «unities» are strictly observed: there is no change of place, the action occurs on the same day, and all the incidents centre around Cato and conduce to his death. ‹Cato› owed its extraordinary success to the deadly hatred that raged between the Whigs and Tories at the time: the Whigs cheered when an actor mentioned the word «liberty»; and the Tories, resenting the implied innuendo, cheered louder than they. To the Whigs Marlborough was a Cato, to the Tories he was a Cæsar. Bolingbroke, immediately after the performance, gave Booth, the Cato of the tragedy, fifty guineas «for having so well defended liberty against the assaults of a would-be dictator» (Marlborough). Every poet of the time wrote verses in honor of ‹Cato,› the best being Pope's prologue; and it was translated into French, German, and Italian. The German adaptation of Gottsched was almost as great a success as the original. In fact, the play itself and the commanding position of its author in the literary world had a most unfortunate effect on dramatic art, and perhaps retarded its emancipation from the slavery of the so-called «unities» for nearly a century. Shakespeare was thrown into the shade more than ever.

‹CATO of UTICA,› by Metastasio. The author follows closely the historic accounts of Cato's relations with Cæsar, and the details he invents have more probability than those of Addison. He shows a decided superiority to Addison in making Cæsar the principal figure next to Cato, and placing them constantly in contrast with each other. But the Italian's love scenes are as insipid as the Englishman's.

Antigone, a tragedy, by Sophocles. Thebes has been besieged by Polynices, the dethroned and banished brother of Eteocles, who rules in his stead. The two brothers kill each other in single combat, and Creon, their kinsman, becomes king. The play opens on the morning of the retreat of the Argives, who supported Polynices. Creon has decreed that the funeral rites shall not be performed over a prince who has made war upon his country, and that all who contravene this decree shall be punished with death. Antigone declares to her sister Ismene that she herself will fulfill the sacred ceremonies over her brother's corpse in spite of the royal proclamation. The tragedy turns on the inexorable execution of the law by Creon, and the obedience of Antigone to the higher law of love. Apart from its beauty and grandeur as a picture of the woman-hero, the ‹Antigone› has a political value. It contains noble maxims on the duties of a citizen, and on the obligation imposed on the head of a State to be always ready to sacrifice his private feelings to the public good. While the poet attacks anarchy and frowns on any attempt to disobey the laws or the magistracy, he sees as clearly the danger of mistaken tyrannical zeal. There have been several imitations of this great drama. In Alfieri's, all the minor personages who add so much to the excellence of Sophocles's play disappear, and only Creon, Hæmon, and Antigone are left on the stage; it has many beauties, and the dialogue is forceful and impassioned. Rotrou imitates the ‹Thebaid› of Seneca and ‹The Phœnicians› of Euripides in the second part of his ‹Antigone,› and Sophocles in the first.

Clouds, The, a comedy by Aristophanes; acted in 423 B. C. Though one of the most interesting and poetic of the author's plays, the people refused to hear it a second time. But its literary popularity counterbalanced its failure on the stage; most unfortunately for Socrates, whose enemies, twenty-five years afterward, found in it abundant material for their accusations. Strepsiades, an unscrupulous old rascal, almost ruined by his spendthrift son Pheidippides, requests the philosopher to teach him how to cheat his creditors. The Clouds, personifying the high-flown ideas in vogue, enter and speak in a pompous style, which is all lost on Strepsiades. He asks mockingly, «Are these divinities?» «No,» answers Socrates, «they are the clouds of heaven: still they are goddesses for idle people,—it is to them we owe our thoughts, words, cant, insincerity, and all our skill in twaddle and palaver.» Then he explains the causes of thunder, etc., substituting natural phenomena for the personal intervention of the gods; to the great scandal of Strepsiades, who has not come to listen to such blasphemy, but to learn how to get rid of his debts. The Clouds tell him that Socrates is his man. «Have you any memoranda about you?» asks the latter. «Of my debts, not one; but of what is due me, any number.» Socrates tries to teach his new disciple grammar, rhythms, etc.; but Strepsiades laughs at him. Here two new characters are introduced, the Just and the Unjust. The former represents old times and manners; the latter the new principles taught by the Sophists. When the Just taught the young, they did not gad about in the forum or lounge in the bath-rooms. They were respectful to their elders, modest and manly. It was the Just who «formed the warriors of Marathon.» The Unjust scoffs at such training. If the young may not have their fling, their lives are not worth living. «You tell me,» he adds, «that this is profligacy. Well, are not our tragic poets, orators, demagogues, and most of their auditors profligate?» The Just has to admit this. Strepsiades, discovering that the lessons of Socrates are too much for him, sends his clever son to take his place. Pheidippides becomes an accomplished Sophist, mystifies the creditors, and beats his father, all the time proving to him that he is acting logically. The old man, at length undeceived, summons his slaves and neighbors, and sets fire to the house and school of Socrates.

Andromache, a tragedy, by Euripides. The heroine (Hector's widow) is part of the spoil of Pyrrhus, the son of Achilles, in the sack of Troy. She has of course undergone the usual fate of feminine captives, and has borne her master a son named Molossus. Hermione, the daughter of Menelaus and lawful wife of Pyrrhus, is furiously jealous of this Trojan slave; and with the aid of her father, resolves to kill Andromache and the child during the absence of her husband. Fortunately the aged Peleus, the grandfather of Pyrrhus, arrives just in time to prevent the murder. Orestes, a cousin of Hermione, to whom she had formerly been betrothed, stops at her house on his way to Dodona. Hermione, fearing the resentment of her spouse, flies with him. Then they lay an ambuscade for Pyrrhus at Delphi, and slay him. Peleus is heart-broken when he learns the tidings of his grandson's fate; but he is visited by his wife, the sea-goddess Thetis, who bids him have done with sorrow, and send Andromache and her child to Molossia. There she is to wed Helenus, the son of Priam, and for the rest of her life enjoy unclouded happiness. Thetis orders the burial of Pyrrhus in Delphi. Peleus himself will be released from human griefs, and live with his divine spouse forever in the palace of Nereus beneath the sea, in the company of his son Achilles.

Andromache (‹Andromaque›), a tragedy by Racine, suggested to him by some lines in the Æneid of Virgil. The play owes very little to the ‹Andromache› of Euripides except the title. In Euripides, everything is simple and true; in Racine, everything is noble, profound, and impassioned. The Andromache of the French poet is a modern Andromache, not the real Andromache of antiquity; but the drama is one of his greatest works, and wrought a revolution in French dramatic art by proving that the delicate shades and almost imperceptible movements of the passion of love could be an inexhaustible source of interest on the stage. The drama was parodied by Subligny in his ‹Folle Querelle.› Racine suspected that the parody was written by Molière, and the affair was the occasion of a serious breach between them.

Aulularia (from *Aulula*, a pot), a comedy by Plautus. Although an old miser is the principal character in the play, the real hero, or heroine, is the pot. The favor of his Lar, or household god, enables Euclion to dig up a pot of gold, buried beneath the hearth by his grandfather. No sooner has he become rich than avarice takes hold of him. With trembling hands he buries the pot deeper still: he has found it, others may; the very thought makes his hair stand on end. The dramatic situations of the play turn on this dread of Euclion's that some one will rob him of his new-found treasure. The fifth act is supposed to have been written by Antonius Urceus Codrus, a professor in the University of Bologna, some time during the fifteenth century. Molière's ‹L'Avare› is an imitation of the ‹Aulularia.› It has been imitated also, at least in the principal character, by Le Mercier in his ‹Comédie Latine.›

Mourning Bride, The, by William Congreve. This, the only serious play written by Congreve, was produced in 1697, and was most successful. Lugubrious is a cheerful term by which to characterize it. Almeria, the daughter of Manuel, King of Granada, while in captivity marries Alphonso, the son of Anselmo, King of Valencia. In a battle with Manuel, Anselmo is captured, Alphonso drowned, and Almeria returned to her father. He insists upon her marriage with Garcia, the son of Gonzalez, his favorite. Manuel captures Zara, an African princess, and with her two Moors, Osmyn and Heli. Almeria finds that Osmyn is Alphonso; and Zara, overhearing them, is led by her jealousy to induce the King to allow her mutes to strangle him, and to give orders that none but her mutes shall have access to him. Gonzalez, to secure a mute's dress, kills one, and finds on him a letter from Zara to Alphonso, telling him she has repented and will help him to escape. Manuel orders Alphonso to be executed at once; and to prove Zara's treachery, places himself in chains in Alphonso's place to await her coming. Gonzalez, to make sure of Alphonso's death, steals down and kills him. Meeting Garcia, he learns that Alphonso has escaped, and that he has killed the King instead of Alphonso. The King's head is cut off and hid, so that his death may not be known. Zara, thinking that it is the body of Alphonso, poisons herself; and Alphonso, storming the palace, reaches Almeria in time to prevent her from taking the remainder of the poison. Two quotations from this play have become almost household words: the first, «Music hath charms to soothe a savage breast;» and the second, «Heaven has no rage like love to hatred turned; nor hell a fury, like a woman scorned.»

Beggar's Opera, The, by John Gay, was first played in 1728, exciting «a tempest of laughter.» Dean Swift, upon whose suggestion this «Newgate pastoral» was written, declared that «‹The Beggar's Opera› hath knocked down Gulliver.» The object of the play was to satirize the predatory habits of «polite» society in thief-infested London, and incidentally to hold up to ridicule Italian opera. The chief characters are thieves and bandits. Captain Macheath, the hero, is the leader of a gang of highwaymen. A handsome, bold-faced ruffian, «game» to the last, he is loved by the ladies and feared by all but his friends — with whom he shares his booty. Peachum is the «respectable» patron of the gang, and the receiver of stolen goods. Though eloquently indignant when his honor is impeached, he betrays his confederates from self-interest. Macheath is married to Polly Peachum, a pretty girl, who really loves her husband. She remains constant under many vicissitudes, despite the influence of her mother, whose recommendation to Polly to be «somewhat nice in her deviations from virtue» will sufficiently indicate her character. Having one wife does not deter Macheath from engaging to marry others, but his laxity causes him much trouble. Being betrayed, he is lodged in Newgate gaol. His escape, recapture, trial, condemnation to death, and reprieve, form the leading episodes in his dashing career. After his reprieve he makes tardy acknowledgment of Polly as his wife, and promises to remain constant to her for the future. Polly is one of the most interesting of dramatic characters, at least three actresses having attained matrimonial peerages through artistic interpretation of the part. Gay's language often conforms to the coarse taste and low standards of his time; and the opera, still occasionally sung, now appears in expurgated form. Its best-known piece is Macheath's famous song when two of his inamoratas beset him at once —

> « How happy could I be with either
> Were t'other dear charmer away! »

Great Galeoto, The, by José Echegaray. This was the most successful of the author's plays, running through more than twenty editions. It was first acted in March 1881, and so greatly admired that a popular subscription was at once started to buy some work of art to remind the writer of his triumph. In its printed form it is dedicated to «everybody,» — another name for the subject of the play. Dante tells us in his story of Paolo and Francesca that «‹Galeoto› was the book they read; that day they read no more!» Galeoto was the messenger between Launcelot and Queen Guinevere; and in all loves the *third* may be truthfully nicknamed «Galeoto.» Ernest, a talented youth, is the secretary and adopted son of Julian and his wife Teodora, many years younger than himself. Ernest looks up to her as a mother; but gossip arises, he overhears Nebreda calumniate Teodora, challenges him to fight, and leaves Julian's house. Julian, a noble character, refuses to heed the charges against his wife and adopted son, but is at last made suspicious. Teodora visits Ernest, and implores him not to fight, as it will give color to the rumors. Julian meantime is wounded by Nebreda, and taken to Ernest's room, where he finds his wife. Ernest rushes out, kills Nebreda, and returns to find Julian dying, in the belief that his wife is guilty. The plays ends with Ernest's cry: «This woman is mine. The world has so desired it, and its decision I accept. It has driven her to my arms. You cast her forth. We obey you. But should any ask you who was the famous intermediary in this business, say: ‹Ourselves, all unawares, and with us the stupid chatter of busybodies.›»

Atalanta in Calydon, by Algernon Charles Swinburne, is a tragedy dealing with a Greek theme, and employing the Greek chorus and semichorus in its amplification. To this chorus are given several songs, which exemplify the highest charms of Swinburne's verse,—his inexhaustible wealth of imagery, and his flawless musical sense. The story is as follows: Althæa, the daughter of Thestius and Eurythemis, and wife to Œneus, dreams that she has brought forth a burning brand. At the birth of her son Meleager come the three Fates to spin his thread of life, prophesying three things: that he should be powerful among men; that he should be most fortunate; and that his life should end when the brand, then burning in the fire, should be consumed. His mother plucks the burning brand from the hearth and keeps it; the child grows apace and becomes in due time a great warrior. But Artemis, whose altars Œneus, King of Calydon, has neglected, grows wroth with him, and sends a wild boar to devastate his land, a beast which the mightiest hunters cannot slay. Finally all the warriors of Greece gather to rid Œneus of this plague. Among them comes the Arcadian Atalanta, a virgin priestess of Artemis, who for his love of her lets Meleager slay the boar; and he presents her the horns and hide. But his uncles, Toxeus and Plexippús, desire to keep the spoil in Calydon, and attempt to wrest it from Atalanta. In defending her, Meleager slays the two men. When Althæa hears that Meleager has slain her brothers for love of Atalanta, she throws the half-burned brand upon the fire, where it burns out, and with it his life. The feast becomes a funeral. Althæa dies of sorrow, but Meleager has preceded her; his last look being for the beautiful Atalanta, whose kiss he craves at parting, ere the night sets in, the night in which «shall no man gather fruit.»

Athalie, a tragedy, by Racine. The drama is founded on one of the most tragic events in sacred history, described in 2 Kings xi., and in 2 Chronicles xxii and xxiii. Athaliah is alarmed by a dream in which she is stabbed by a child clad in priestly vestments. Going to the Temple, she recognizes this child in Joash, the only one of the seed royal saved from destruction at her hands. From that moment she bends all her efforts to get possession of him or have him killed. The interests and passions of all the characters in the play are now concentrated on the boy, whose restoration to the throne of his fathers is finally effected through the devotion of his followers. The drama is lofty and impressive in character, and well adapted to the subject with which it deals.

Caricature and Other Comic Art, IN ALL TIMES AND MANY LANDS, by James Parton. This elaborate work, first published in 1877, is full of information to the student of caricature, giving over 300 illustrations of the progress of the art from its origin to modern times. Beginning with the caricature of India, Egypt, Greece, and Rome, as preserved in ceramics, frescoes, mosaics, and other mural decoration, Mr. Parton points out that the caricature of the Middle Ages is chiefly to be found in the grotesque ornamentations of Gothic architecture; in the ornamentation of castles, the gargoyles and other decorative exterior stonework of cathedrals, and the wonderful wood-carvings of choir and stalls. Since that time, printing has preserved for us abundant examples. The great mass of pictorial caricature is political; the earliest prints satirizing the Reformation, then the issues of the English Revolution, the French Revolution, our own Civil War, the policies and blunders of the Second Empire, and many other lesser causes and questions. Social caricature is represented by its great apostle, Hogarth, and by Gillray, Cruikshank, and many lesser men in France, Spain, and Italy, England, and America; and in all times and all countries, women and matrimony, dress and servants, chiefly occupy the artist's pencil. When this volume was published, the delightful Du Maurier had not reached a prominent place on Punch, and the American comic papers, Life, Puck, and the rest, were not born; but English caricature of the present century is treated at great length. The book opens with a picture of two ‘Pigmy Pugilists’ from a wall in Pompeii, and closes with a sentimental street Arab of Woolf exactly like those which for twenty years after he continued to draw. The volume is not only amusing, but most instructive as a compendium of social history.

Art in Ancient Egypt, A History of, from the French of Georges Perrot and Charles Chipiez; translated and edited by Walter Armstrong. 2 vols., 1883.—Art in Chaldea and Assyria. 2 vols., 1884.—Art in Phœnicia and its Dependencies. 2 vols., 1885.—Art in Sardinia, Judæa, and Asia Minor. 2 vols., 1890.—Art in Persia. 1 vol., 1892.—Art in Phrygia, Lydia, Caria, and Lycia. 1 vol., 1892.—Art in Primitive Greece. 3 vols., 1894.

This entire series not only constitutes a monumental contribution to the history of art in its earlier and more remote fields, but serves most admirably the purpose of a realistic recovery of the almost lost histories of the eastern originators of human culture. Perrot as author of all the narratives, and Chipiez as the maker of all the drawings and designs, have together put upon the printed and pictured page a conscientious and minutely accurate history, fully abreast of the most recent research,—French, English, German, and American,—and supplying revelations of the life, the worship, the beliefs, the industries, and the social customs of the whole eastern group of lands, from Egypt and Babylonia to Greece. Although the necessarily high cost of the magnificent volumes (about $7 each) may be a bar to wide circulation of the work, the extent to which it is available in libraries permits access to its treasures of story and illustration by the great mass of studious readers.

Artist's Letters from Japan, An, by John La Farge. «The pale purple even melts around my flight» ran the author's telegram at the moment of turning his face toward those islands where, as he afterwards wrote from Nikko, «everything exists for the painter's delight.» And the telegram struck the keynote of the journey; for it is *atmosphere*, even more than varied information, that renders these letters remarkable. The wonderful whiteness, the «silvery milkiness,» of the atmosphere was the first «absorbingly new thing» that struck the painter when he landed at Yokohama. He erects a series of brilliant *toriis* or gateways (literally *bird-perches* of the gods), the reader getting the most exquisite glimpses of life and art in the «land of inversion,» where «art is a common possession.» Like the shrines to which they lead, the letters are enriched with elaborate carving and delicate designs. But unlike the actual toriis, they do not of necessity point out any place, pleased rather with some tone «of meditation slipping in between the beauty coming and the beauty gone.» Or they serve as a frame to a «torrent rushing down in a groove of granite» between «two rows of dark cryptomeria,» or a garden or a sunset: «a rosy bloom, pink as the clouds themselves, filled the entire air, near and far, toward the light.» The idealist easily passes to the effect of the moral atmosphere. The whole drift of the book is toward a purer art; but it contains much lively matter,—accounts of the butterfly dance in the temple of the Green Lotus, and of fishing with trained cormorants. A thread runs through the letters, tracing the character and progress of the usurping Tokugawa family, from the cradle of their fisherman ancestors to the graves of the great shogun and his grandson in the Holy Mountain of Nikko. In Nikko the interest culminates: there was written the chapter on *Tao*, serene as the peculiar philosophy it diffuses, and perhaps the best part of the book, which sets forth the most serious convictions on universal as well as Japanese art. Yet the letters were written without thought of publication or final gathering into this unique volume, with its various addenda and the «grass characters» of its dedicatory remarks peeping out irregularly, like the «lichens and mosses and small things of the forest» that «grow up to the very edges of the carvings and lacquers.»

Art of Japan, The (‘L'Art Japonais’), by Louis Gonse. This standard work, published in 1886, treats successively of painting, architecture, sculpture, decorative work in metal, lacquer, weaving, embroidery, porcelain, pottery, and engraving. It points out the unity and harmony of all artistic production in a country where no distinction is made between the minor and the fine arts, where even handwriting—done with the most delicate of implements, the brush—is an art within an art, and where perfect equipment implies a universality of aptitudes. But painting is the key to the entire art, and the book dwells upon all that is indigenous or not due to Chinese influence. It traces the development of the parallel schools of painting: the Tosa, dependent on the fortunes of the imperial family, and the Kano, following Chinese tradition and supported by the shogunate. The shrines of Nikko are regarded as the culminating point of architecture and painting: there is nothing in the modern Tokio to compare with them. Many pages are devoted to Hokusai; long disdained by his countrymen, but now become so important that a painting with his signature is the white blackbird of European and Japanese curiosity. Kiosai, who was fifty-two at the time of writing, is commended for his resistance to European influence. Among the abundant illustrations, several examples of colored prints are given, as well as reproductions of bronzes and lacquer. Still more interesting is the reproduction — a bronze nine feet in height, now in Paris — of the colossal Buddha of Nara, the largest statue ever cast in bronze. Throughout the book all materials and processes are clearly explained. The method of casting is the same as in Europe, the perfection of the workmanship constituting the only difference. The best ivory is of a milky transparency, — the reader is warned against *netzkes* that have been treated with tea to make them look old. Cherry-wood lends itself to the most minute requirements of the engraver. A Japanese connoisseur could judge the æsthetic value of a piece of lacquer by the quality of the materials alone. The etiquette, significance, and wonderful temper of the Japanese blade are discussed, and the deterioration of art since the revolution of 1868 lamented. In the first chapter several compliments are paid to the researches and practical good sense of the Americans and English.

Ralph Roister Doister, by Nicholas Udall, was the first English comedy, although not printed until 1556, and probably written about 1541. At this time Nicholas Udall, its author, was head-master of Eton school; and the comedy was written for the schoolboys, whose custom it was to act a Latin play at the Christmas season. An English play was an innovation, but ‘Ralph Roister Doister’ was very successful; and though Nicholas Udall rose in the Church, reaching the dignity of canon of Windsor, he is chiefly remembered as the author of this comedy.

Roisterer is an old word for swaggerer or boaster; and the hero of this little five-act comedy is a good-natured fellow, fond of boasting of his achievements, especially what he has accomplished or might accomplish in love. The play concerns itself with his rather impertinent suit to Dame Christian Custance, «a widow with a thousand pound,» who is already the betrothed of Gavin Goodluck. But as Gavin, a thrifty merchant, is away at sea, Ralph Roister Doister sees no reason why he should not try his luck. His confidant is Matthew Merrygreek, a needy humorist, who undertakes to be a go-between and gain the widow's good-will for Ralph. He tries to get some influence over the servants of Custance; and there is a witty scene with the three maids, — Madge Mumblecrust, Tibet Talkapace, and Annot Allface. The servants of Ralph — Harpax and Dobinet Doughty — have a considerable part in the play, and the latter complains rather bitterly that he has to run about so much in the interests of his master's flirtations.

Dame Custance, though surprised at the presumption of Ralph and his friend, at length consents to read a letter which he has sent her, or rather to have it read to her by Matthew Merrygreek. The latter, by mischievously altering the punctuation, makes the letter seem the reverse of what had been intended. Ralph is ready to kill the scrivener who had indited the letter for him, until the poor man, by reading it aloud himself, proves his integrity. While Dame Custance has no intention of accepting Ralph, his suit makes trouble between her and Gavin Goodluck, whose friend Sim Suresby, reports that the widow is listening to other suitors. There is much amusing repartee, several funny scenes, and in the end all ends well.

Gammer Gurton's Needle, by John Still, supposed to have been the first play acted at an English university, is also one of the two or three earliest comedies in our language. In 1575, nine years after it was staged at Christ's College, Cambridge, it made its appearance in print. The plot is very simple. An old woman, Gammer Gurton, while mending the breeches of her servant Hodge, loses her needle. The loss of an article so valuable in those days not only worries her, but throws the whole household into confusion. Tib, her maid, and Cock, her servant boy, join in the search. Presently Diccon the Bedlam appears,—a kind of wandering buffoon, who persuades Gammer Gurton that her gossip, or friend, Dame Chat, has taken the needle. Out of this false accusation arise all kinds of complications, and the whole village shares in the excitement. Dame Chat, and her maid Doll, Master Baily and his servant Scapethrift, and Dr. Rat the curate, are brought into the discussion. In the end, as Diccon is belaboring Hodge with his hand, the latter is made painfully aware of the fact that the needle has been left by Gammer Gurton sticking in the back of his breeches. Broad jokes, extravagant language, and situations depending for their fun on the discomfiture of one or another of the actors, gave this play great popularity in its day. Readers of the present time who penetrate behind its quaint and uncouth language will find in it an interesting picture of sixteenth-century village life.

When John Still, after taking many university honors, rose by the usual process of church preferment to be Bishop of Bath and Wells, he may have regretted this literary production of his youth. For although he was only twenty-three when this little comedy was acted in 1566, had he pictured himself as a future bishop he would probably have omitted from it some of its broader witticisms.

Causeries du Lundi, by Sainte-Beuve. Every prominent name in French literature, from Villehardouin and Joinville to Baudelaire and Halévy, is exhaustively discussed in the ‹Causeries› of Sainte-Beuve, in his own day the greatest critic of the nineteenth century. The author sometimes discusses foreign literature; his articles on Dante, Goethe, Gibbon, and Franklin being excellent. What is most original in Sainte-Beuve is his point of view. Before his time, critics considered only the work of an author. Sainte-Beuve widened the scope of criticism by inventing what has been called «biographical criticism.» In the most skillful and delicate manner, he dissects the writer to find the man. He endeavors to explain the work by the character of the author, his early training, his health, his idiosyncrasies, and above all, by his environment. The ‹Causeries› were first published as feuilletons in the papers. They may be divided into two distinct classes: those written before, and those written after, the Restoration. In the former there is more fondness for polemics than pure literary purpose; but they represent the most brilliant period in Sainte-Beuve's literary career. After the Restoration, his method changes: there are no polemics; however little sympathy the critic may have with the works of such writers as De Maistre, Lamartine, or Béranger, he analyzes their lives solely for the purpose of finding the source of their ideas. The most curious portion of the ‹Causeries› is that in which he discusses his contemporaries. He seems in his latter period to be desirous of refuting his earlier positions. Where he had been indulgent to excess, he is now extremely severe. Châteaubriand, Lamartine, and Béranger, who were once his idols, are relegated to a very inferior place in literature. Perhaps there is nothing more characteristic of Sainte-Beuve than the sweetness and delicacy with which he slays an obnoxious brother craftsman. In the tender regretfulness which he displays in assassinating Gautier or Hugo, he follows the direction of Izaak Walton with regard to the gentle treatment of the worm. Many lists of the most valuable of the ‹Causeries› have been made; but as they all differ, it is safe to say that none of Sainte-Beuve's criticisms is without a high value.

Diversions of Purley, The, by John Horne (Tooke). The author, a political writer and grammarian, was a supporter of Wilkes, whom he aided in founding a Society for supporting the Bill of Rights, 1769. Starting a subscription for the widows and orphans of the Americans «murdered by the king's troops at Lexington and Concord,» he was tried and found guilty of libel and sentenced to a year's imprisonment. While in prison he began to write ‹The Diversions of Purley,›—so called from the country-seat of William Tooke, who made the author his heir, and whose name Horne added to his own.

The work is a treatise on etymology: the author contending that in all languages there are but two sorts of words necessary for the communication of thought, viz., nouns and verbs; that all the other so-called parts of speech are but abbreviations of these, and are «the wheels of the vehicle language.»

He asserts also that there are no indefinable words, but that every word, in all languages, has a meaning of its own. To prove this, he traces many conjunctions, prepositions, adverbs, etc., back to their source as comparisons or contractions; accounting for their present form by the assertion that «abbreviation and corruption are always busiest with the words most frequently in use; letters, like soldiers, being very apt to desert and drop off in a long march.»

Throughout the work, the author constantly refers to his imprisonment and trial, introducing sentences for dissection which express his political opinions, and words to be treated etymologically which describe the moral or physical defects of his enemies.

Bayle's Dictionary, Historical and Critical, by Pierre Bayle. (1697. Second edition in 1702.) A work of the boldest «new-departure» character, by one of the master spirits of new knowledge and free thought two hundred years since. Its author had filled various university positions from 1675 to 1693, and had been ejected at the latter date from the chair of philosophy and history at Rotterdam on account of his bold dealing with Maimbourg's ‹History of Calvinism.› From 1684 for several years he had published with great success a kind of journal of literary criticism, entitled ‹Nouvelles de la République des Lettres.› It was the first thoroughly successful attempt to popularize literature. Bayle was essentially a modern journalist, whose extensive and curious information, fluent style, and literary breadth, made him, and still make him, very interesting reading. He was a skeptic on many subjects, not so much from any skeptical system as from his large knowledge and his broadly modern spirit. His Dictionary is a masterpiece of fresh criticism, of inquiry conducted with great literary skill, and of emancipation of the human mind from the bonds of authority. Its influence on the thought of the eighteenth century was profound, and the student of culture may still profitably consult its stores of information.

Chips from a German Workshop. By F. Max Müller. 5 vols. A collection of special studies incidental to the author's editing of a library of the Sacred Books of the East. The several volumes cover various fields, as follows: (1) the Science of Religion; (2) Mythology, Traditions, and Customs; (3) Literature, Biography, and Antiquities; (4) chiefly the Science of Language; (5) Miscellaneous and later topics. Although they are «occasional» work, their wealth of material and thoroughness of treatment, and the importance of the views presented, give them not only interest but permanent value. On many of the points treated, discussion is still open, and some of the views advanced by Professor Müller may come into doubt; but his contributions to a great study will not soon lose their value.

Colloquies of Erasmus, The. This work, a collection of dialogues in Latin, was first published in 1521, and over 24,000 copies were sold in a short time. No book of the sixteenth and seventeenth centuries has had so many editions, and it has been frequently reprinted and retranslated down to the present day,— though it is now perhaps more quoted than read. The ‹Colloquies› generally ridicule some new folly of the age, or discuss some point of theology; or inflict some innocent little vengeance on an opponent, who is made to play the part of a buffoon in the drama, while the sentiments of Erasmus are put in the mouth of a personage with a fine Greek name and with any amount of wisdom and sarcasm. Few works have exercised a greater and more fruitful influence on their age than these little dialogues. They developed and reduced to form the principles of free thought that owed their birth to the contentions of religious parties; for those who read nothing else of the author's were sure to read the ‹Colloquies.› Their very moderation, however, gave offense in all quarters: to the followers of Luther as well as to those of the ancient Church. They manifest the utmost contempt for excess of every sort, and their moderation and prudent self-restraint were alien to the spirit of the time. Erasmus shows himself much more concerned about the fate of Greek letters than he does about religious changes. He has been styled ‹The Voltaire of the Renaissance›; and certainly his caustic vivacity, and his delicate, artistic irony and mockery, entitle him to the distinction. The Latin of the ‹Colloquies› is not always strictly Ciceronian, but it is something better,—it has all the naturalness of a spoken language; and this it is that made them so popular in their day—to the great regret of Erasmus, who complains of the «freak of fortune» that leads the public to believe «a book full of nonsense, bad Latin, and solecisms,» to be his best work.

Choice of Books, The, and other Literary Pieces, by Frederic Harrison. (1886.) The title essay of this volume is a discourse on Reading, its benefits and its perils. In the first section, ‹How to Read,› an eloquent plea is made for the right of rejection; for the avoidance of books that one «comes across,» and even of the habit of one-sided reading. The essayist pleads that the choice of books «is really a choice of education, of a moral and intellectual ideal, of the whole duty of man.» He warns readers that pleasure in the reading of great books is a faculty to be acquired, not a natural gift,—at least not to those who are spoiled by our current education and habits of life. And he offers as a touchstone of taste and energy of mind, the names of certain immortal books, which if one have no stomach for, he should fall on his knees and pray for a cleaner and quieter spirit. The second division is given to the ‹Poets of the Old World,› the third to the ‹Poets of the Modern World,› and the last to the ‹Misuse of Books.› The essay is full of instruction and of warning, most agreeably offered; and the penitent reader concludes with the writer, that the art of printing has not been a gift wholly unmixed with evil, and may easily be made a clog on the progress of the human mind. An extract is given in the LIBRARY, under Mr. Harrison's name; and the other side of the shield is shown in Mr. Arthur J. Balfour's answer, also given under his name. Fourteen other essays, partly critical, partly historical, partly æsthetic, fill the volume; the ablest and one of the most delightful among them being perhaps the famous paper, ‹A Few Words about the Eighteenth Century.›

New Essays: Observations, Divine and Moral, collected out of the Holy Scriptures, Ancient and Modern Writers, both Divine and Human; as also out of the Great Volume of Men's Manners; tending to the furtherance of Knowledge and Virtue. By John Robinson. (1624.) A volume of sixty-two essays, on the plan of Bacon's, but at greater length, and in ethical, religious, and human interest more like Emerson's ‹Essays› in our own time: the work of an English clergyman and scholar, in exile at Leyden in Holland, under whose ministry and through whose counsel the Pilgrim Fathers developed religious liberalism and executed the earliest planting of New England. He was the Joshua of the religious exodus from England.

Montaigne's use of the word had suggested to Bacon the use of the term «essays» to designate «certain brief notes, set down rather significantly than curiously.» The earliest ‹Bacon's Essays,› published in 1597, was a little book of ten short essays, in barely twelve pages (of a recent standard edition). The second enlarged edition, in 1612, was only thirty-eight essays in sixty-four pages. The final edition, 1625, had fifty-two essays in two hundred pages. As pastor Robinson died in March 1624, he cannot have seen any but the second edition. To note his relation to Bacon's work, he called his book ‹New Essays.› He doubtless thereby indicated also his consciousness that his views were of new departure. He was in fact an initiator of new liberty and liberality in religion, new breadth and charity and freedom in church matters, and new democracy in political and social order, on grounds of reason and humanity.

In the preface to his ‹New Essays,› pastor Robinson says that he has had first and most regard to the Holy Scriptures; next, to the memorable sayings of wise and learned men; and lastly, «to the great Volume of Men's Manners which I have diligently observed, and from them gathered no small part thereof.» He adds that «this kind of meditation and study hath been unto me full sweet and delightful, and that wherein I have often refreshed my soul and spirit amidst many sad and sorrowful thoughts unto which God hath called me.» The study of human nature, the sweetness of spirit, and the scholarly eye to the world's best literature, mark a rare mind, a prophet of culture in church and commonwealth.

Hours in a Library, by Leslie Stephen. (Vol. i., 1878. Vols. ii., iii., 1892.) These agreeable volumes are made up almost entirely of papers on writers and books of the eighteenth and nineteenth centuries: Defoe's Novels, Richardson's Novels, Balzac's Novels, Fielding's and Disraeli's Novels, Pope as a Moralist, Hawthorne, De Quincey, George Eliot, Charlotte Brontë, Dr. Johnson, Landor, — these, and three times as many equally illustrious names, show the range of Mr. Stephen's reflections. He has no theory of the growth of literature to support, — like Taine, for example; and so he enjoys what the Yankee calls a «good time,» as he moves with careless but assured step whither he will through the field of letters. He is very sensible and clear-headed; he knows why one should dislike or admire any given book; and he gives his reason in simple, direct, and easy speech, as if he were seated in his library arm-chair after a comfortable dinner, an amiable Rhadamanthus, discoursing with a true urbanity upon the merits of his friends. He is unflaggingly agreeable, often extremely clever, not seldom witty, and always well-bred and sensible. He admires Pope, and sets him among the great poets, affirming that he is «the incarnation of the literary spirit,» with his wit, his satirical keenness, his intellectual curiosity, and his brilliant art of putting things. In the paper on Hawthorne, the essayist makes the subtle suggestion that it was better that that delicate genius should have been reared in America, because the more affluent and romantic environment of Europe might have dominated his gift. The essay on De Quincey has been called the best estimate of that extraordinary personality ever made. But the papers on Macaulay and on George Eliot are hardly less admirable, a judgment which might fairly include most of the papers.

Electricity, Experimental Researches in, by Michael Faraday. (3 vols., 1839–1855.) A monumental work in the literature of science; not merely recording the results of experiment in what Tyndall called «a career of discovery unparalleled in the history of pure experimental science,» but enriching the record with thoughts, and clothing it in many passages in a style worthy of exceptional recognition. In devising and executing experiments for passing beyond the limits of existing knowledge, in a field the most difficult ever attempted by research, Faraday showed a genius, and achieved a success, marking him as a thinker not less than an observer of the first order. In strength and sureness of imagination, penetrating the secrets of force in nature, and putting the finger of exact demonstration upon them, he was a Shakespeare of research, the story of whose work has a permanent interest. He made electricity, in one of its manifestations, explain magnetism. He showed to demonstration that chemical action is purely electrical, and that to electricity the atoms of matter owe those properties which constitute them elements in nature. In language of lofty prophetic conception he more than suggested that the physical secret of living things, the animal and the plant, is electrical. He particularly dwelt on the amount of electricity forming the charge carried by the oxygen of the air, which is the active agent in combustion and the supporter of life in both animals and plants, and only stopped short of definitely pronouncing vitality electrical. He urged very strongly as a belief, to which no test of experiment could be applied, that gravitation is by electrical agency, and that in fact the last word of discovery and demonstration in physics will show that electricity is the universal agency in nature. And among his far-reaching applications of thought guided by new knowledge, was his rejection of the idea of «action at a distance,» in the manner of «attraction.» If a body is moved, it is not by a mysterious pull, but by a push. The moving force carries it. These ideas outran the power of science to immediately understand and accept. But Maxwell, Hertz, and Helmholtz have led the way after Faraday, to the extent that his electrical explanation of light is now fully accepted. Fifteen years after his death, the greatest of his successors in physics, Helmholtz of Berlin, said in a «Faraday Lecture» in London, that the later advances in electrical science had more than confirmed Faraday's conclusions, and that English science had made a mistake in not accepting them as its point of departure for new research. To the same effect President Armstrong of the Chemical Society, to which Helmholtz spoke, has recently declared his conviction that Faraday's explanation of chemical action as electrically caused should have been accepted long since.

In delicacy of character as well as rugged strength, in warmth and purity of emotion, in grace, earnestness, and refinement of manner, in the magnetism of his presence, and in masterly clearness in explanation, especially to his Christmas audiences of children (annual courses of six lectures), Faraday was as remarkable as he was in intellectual power and in discoveries. He was connected with the Royal Institution for fifty-five years, first as Sir Humphrey Davy's assistant, 1812–29, and then as his successor, 1829–67.

Evolutional Ethics and Animal Psychology, by E. P. Evans. (1897.) An exceedingly readable book on the origin of ideas of right and wrong through evolutionary development of mind, and the approach made by the lower animals to possession of such ideas through a degree of mental development like that of man. The author seeks to trace the earliest ethical ideas in human society, the working of such ideas in tribal society, and the influence of religious beliefs in modifying ethical laws of conduct. He discusses also man's ethical relation to the animals below him, and devotes the last chapter of his first part to a consideration of the doctrine of metempsychosis, or change of the animal form of souls in successive states of existence. The second part of the work treats of mental development in the lower animals compared with that in man; considers how far they can form ideas, and their disadvantage with us in lacking the power of speech; and urges the rights of animals as subordinate only to the rights of our fellowmen.

Codex Argenteus, a Gothic translation of parts of the Bible, attributed to Ulfilas, bishop of the Dacian Goths in the fourth century. It is written on vellum, the leaves of which are stained with a violet color; and on this ground, the letters, all uncials or capitals, are painted in silver, except the initials, which are gold. The book, however, gets its name from its elaborately wrought silver cover, and not from its lettering. Ulfilas may in a certain sense be considered the founder of all Teutonic literature, as he was the first to raise a barbarous Teutonic dialect to the dignity of a literary language. Although the language of the ‹Codex› is very different from that of later Teutonic nations, it serves as a standard by which subsequent variations may be estimated, and throws much light on the kindred languages of Germany. The Gothic version contains a number of words borrowed from Finnish, Burgundian, Slavic, Dacian, and other barbarous languages; but those taken from the Greek far exceed all others. The translator uses the Greek orthography. He employs the double gamma, *gg*, to express the nasal *n* followed by *g:* thus, we have *tuggo* for *tungo*, the tongue; *figgr* for *finger; dragg* for *drank;* and so on. The similarity of most of the characters to Greek letters, and the exact conformity of the Gothic Scriptures to the original Greek text, prove that the version must have been made under Greek influence. Strabo, the author of an ecclesiastical history in the early part of the ninth century, says that the Goths on the borders of the Greek empire had an old translation of the Scriptures. The language of the ‹Codex› differs in many respects from mediæval and modern German. Thus the verb *haben* is never used to express past time, while it is employed to denote future time; and the passive voice is represented by inflected forms, forms utterly foreign to other Teutonic dialects. The ‹Codex› does not contain the entire Bible, but only fragments of the Gospels and Epistles of St. Paul, some Psalms, and several passages from Esdras and Nehemiah. It was discovered by some Swedish soldiers in the monastery of Werden in Westphalia, in 1648; then deposited in Prague; afterward presented to Queen Christina, who placed it in the library of Upsala; next carried off by Vossius; and finally restored to the University of Upsala, which regards it as its most precious possession.

City of God, The, by St. Augustine. This work, the most important of all his writings, was begun in 413, three years after the capture and pillage of Rome by the Visigoths under Alaric. The pagans had endeavored to show that this calamity was the natural consequence of the spread of the Christian religion, and the main purpose of Augustine is to refute them. The work, which was finished about 426, is divided into twenty-two books. The first five deal with the arguments of those who seek to prove that the worship of the gods is necessary to the welfare of the world, and that the recent catastrophe was caused by its abolition; the five following are addressed to those who claim that the worship of the divinities of paganism is useful for the attainment of happiness in the next life; and in the last ten we have an elaborate discussion of the subject that gives its title to the whole work,— the contrast to be drawn between two cities, the City of God and the city of the world, and their progress and respective ends. It would obviously be impossible to give in this space anything like a satisfactory résumé of this vast monument of genius, piety, and erudition. Notwithstanding its learning, profound philosophy, and subtle reasoning, it can be still read with ease and pleasure, owing to the variety, multiplicity, and interest of its details. Augustine bases many of his arguments on the opinions held by profane authors; and his numerous and extensive quotations, some of them of the greatest value, from writers whose works have been long since lost, would alone suffice to entitle the author to the gratitude of modern scholars. Few books contain so many curious particulars with regard to ancient manners and philosophical systems. In the ‹City of God› a vivid comparison is instituted between the two civilizations that preceded the Middle Ages; and the untiring efforts of ambition and the vain achievements of conquerors are judged according to the maxims of Christian humility and self-denial. The ‹City of God› is the death-warrant of ancient society; and in spite of its occasional mystic extravagance and excessive subtlety of argument, the ardent conviction that animates it throughout will make it one of the lasting possessions of humanity.

Commentaries, by Pius II. (Æneas Sylvius). The great humanist Pope devoted all his spare moments to the composition of this work, which is a mine of information on the literature, history, and politics of his age. Part of it was written by his own hand, the rest dictated. He was not only in the habit of taking notes on every subject, important or trivial, but, even during the stormiest periods of a life that was full of variety, he was always eager to glean information from the distinguished men of every country, with whom he was constantly brought into contact; so that the ‹Commentaries› are both an autobiography and the history of a momentous and fruitful epoch. The disproportion between the length of the chapters, and their occasional want of connection, are accounted for by the interruptions in his literary labors which his absorption in public affairs rendered inevitable. When he could snatch only an hour from his duties as pope, he wrote a short chapter. When he had more leisure, he wrote a long one. The first book, which treats of his early career and his elevation to the pontificate, was evidently composed with more care and attention to style than those which succeed. In general, he wrote or dictated on a given day the facts that had come to his knowledge on the day before. Sometimes an incident is preceded by a historical or geographical notice, or is an apology for introducing an episode in the author's life. The book has thus some of the intimate and confidential qualities of a diary. It wants precision, is not always impartial, and in a word, has the defects common to all the historians of the time. But it is full of color and exuberant life, and its value as a historic source is inestimable. It gives a vivid idea not only of the Pope's extraordinary and almost universal erudition and exalted intelligence, but of the charm exercised by his affability, gentleness, and simple manners on every one who came within reach. The classical, the Christian, and the modern spirit are intermingled in the ‹Commentaries.› No earlier writer has so sympathetically described scenes that have a classical suggestiveness: the grotto of Diana on the opal waters of Lake Nemi; the villa of Virgil; the palace of Adrian near Tivoli, «where serpents have made their lair in the apartments of queens.» But he avoids anything that might hint of too great fondness for paganism. If the name of a god drops from his pen, he at once adds that he was an idol or a demon; if he quotes an idea from a pagan philosopher, he immediately rectifies it in a Christian sense. «The work,» says K. R. Hagenbach, a Protestant writer, «is the finest demonstration of this Pope for the sciences and arts and for the noblest enjoyments of life.» Shortly before his death in 1464, Pius II. charged his poet-friend Campano to correct its faults,— which of course Campano did not do.

Holy State, The. (1642.) **Profane State, The.** (1648.) By Thomas Fuller. These books by the famous

«Old Fuller,» author of many favorite works in practical divinity and history, appeared during the stormy days of the English Revolution, and at once attained wide popularity. Both contained many characters drawn with great force and freedom, held up as examples to be imitated or execrated,—such as The Good Master, The Good Father, The Good Soldier, etc., etc. There is no story, and the works are noted for their admirable sayings rather than for their interest as a whole. In whatever he did, Fuller was full of a quaint humor; and his comparisons are as pointed and effective as those of Hudibras. Charles Lamb found his pages «deeply steeped in human feeling and passion»; and in all his books, these pages bear, thickly strewed over them, such familiar sayings as: «The Pyramids themselves, doting with age, have forgotten the names of their founders;» or «Our captain counts the image of God—nevertheless his image—cut in ebony, as done in ivory;» or, again, «To smell to a turf of fresh earth is wholesome for the body; no less are thoughts of mortality cordial to the soul;» or «Overburden not thy memory to make so faithful a servant a slave. Remember Atlas was a-weary. . . . Memory, like a purse, if it be over-full that it cannot shut, all will drop out of it.»

Holy Living and Dying, by Bishop Jeremy Taylor, was published about 1650, and is the work by which the author is most widely known to the Christian world. It was composed at the desire of Lady Carberry, his patron and friend, and is inscribed to the Earl her husband. The introductory chapters consider the ‹General Instruments and Means Serving to a Holy Life›; emphasizing particularly care of time, purity of intention, and the practice of realizing the presence of God. The main topics, of Sobriety (which he subdivides into soberness, temperance, chastity, humility, modesty, and contentedness), Justice (in which he includes duties to superiors and inferiors, civil contracts, and restitution), and Religion (which he treats under ten subdivisions), are then taken up and discussed with great minuteness. For all conditions in life there are copious rubrics for prayer, which he describes as «the peace of our spirit, the stillness of our thoughts, the evenness of recollection, the seat of meditation, the rest of our cares, and the calm of our tempest.»

The second section, ‹Holy Dying,› considers all the phases of preparation for «a holy and blessed death,» dwelling upon the vanity and brevity of life, visitation of the sick, and conduct during sickness. The sentences are usually long and involved—many containing upwards of one hundred and fifty words—and the style is heavily figurative; though there are many beautiful phrases. It is still read, and has furnished suggestions to many modern religious writers.

Grotius, ‹De Jure Belli et Pacis.› With Translation and Notes, by Dr. William Whewell. (3 vols., 1853. Translation alone, 1 vol.)—One of the most interesting, most significant, and most permanently important of books. Its importance, to the present day as in the past, is that of the earliest and greatest work designed to apply the principles of humanity, not only to the conduct of war but to the whole conduct of nations, on the plan of finding these principles in human nature and human social action. The works of Albericus Gentilis (1588), and Ayala (1597), had already dealt with the laws of war. To Grotius belongs the honor of founder of the law of nature and of nations. The significance of the original work, published at Frankfort in 1625, when the Thirty Years' War was making a carnival of blood and terror in Europe, is the application of Christian humanity to the conduct of war, and to the intercourse of nations, which Grotius proposed. The work is one of immense learning, in Roman law especially; and although executed in one year, with his brother's aid in the large number of quotations, it in fact represented the studies of twenty years, and filled out an outline first written in 1604. The whole history of the author is of exceptional interest. A most versatile scholar at an early age, a translator of Greek poetry into Latin verse of high poetic quality, a Dutch historian in a Latin style worthy of Tacitus, and a Christian commentator and apologist of broadly humanist enlightenment, superior even to Erasmus, he was also one of the most attractive characters of his time.

Economic Interpretation of History, by J. E. Thorold Rogers, 1888. A volume of Oxford lectures, covering a wide range of important topics, with the general aim of showing how economic questions have come up in English history, and have powerfully influenced its development. The questions of labor, money, protection, distribution of wealth, social effect of religious movements, pauperism, and taxation, are among those which are carefully dealt with. In a posthumously published volume, ‹The Industrial and Commercial History of England,› 1892, another series of Professor Rogers's Oxford lectures appeared, completing the author's view both of the historical facts and of method of study.

Evolution of "Dodd," The, IN HIS STRUGGLE FOR THE SURVIVAL OF THE FITTEST IN HIMSELF, by William Hawley Smith, is a psychological study of child life, and also an exposition of our public-school system. Doddridge Watts Weaver, the first-born child of young parents, possesses a more turbulent nature and a stronger individuality than his brothers and sisters. His father, a young Methodist minister, and his mother, a household drudge, rejoice when the troublesome baby is six years old, and can be turned over to the public schools. His first teacher is Miss Elmira Stone, a prim spinster, who has studied Froebel's method, but whose application of it is entirely mechanical and unintelligent. Dodd rebels against the stupidity of her school-room and there establishes a reputation as bad boy, which he maintains in many different schools as his father is transferred from place to place. At nine he experiences his first moral awakening as the result of a merited thrashing from his grandfather, who henceforth is the one person whom he respects. His family move to Embury when Dodd is an uncouth, unruly lad of nearly seventeen. With the exception of Amy Kelly, an Irish girl of eighteen, who, ignorant of systems, governs her district school capably through the exercise of mother-wit, his teachers have all been incompetent. But at Embury he is placed in charge of Mr. Charles Bright, a wise teacher, who studies the individual needs of his pupils. His calm resolution conquers Dodd's insolence and rebellion; and is slowly reforming him, when Mr. Weaver moves to a city where the country-bred Dodd succumbs to temptation. He becomes a drunkard, and goes from bad to worse for a few years, when he is rescued by his old teacher, Mr. Bright. Despairing of his protégé after his many relapses into dissipation, Mr. Bright, after reading him a lesson in self-reliance, finally buys him a ticket for as distant a town as can be reached for ten dollars; and, refusing to know where it is, places him in charge of the conductor. Upon a Christmas morning ten years later he is delighted to receive a grateful letter from his prodigal pupil, inclosing a check for past indebtedness, and announcing that he is now a successful artist. Dodd's evolution affirms that many of our teachers are incapable of teaching, and that no system can be capably administered which does not exercise a wise and interested adaptation to individual needs.

Charlotte Temple, by Susanna Haswell Rowson. This ‹Tale of Truth› was written about 1790. It was, if not the first, one of the first works of fiction written in America; 25,000 copies were sold within a few years; and it has been republished again and again. It was written by an Englishwoman who came to America with her husband, the leader of the band attached to a British regiment. She was for some years favorably known as an actress, and then opened a boarding-school which for twenty-five years ranked first among such institutions in New England. Her other writings were numerous, but were soon forgotten, while ‹Charlotte Temple› still sells. It is a true story, the heroine's real name being Stanley. She was granddaughter to the Earl of Derby; and her betrayer, Col. John Montressor of the English army, was a relative of Mrs. Rowson herself. Charlotte's grave in Trinity Churchyard, New York, but a few feet away from Broadway, is marked by a stone sunk in the grass. Mrs. Dall, in her ‹Romance of the Association,› tells us that Charlotte's daughter was adopted by a rich man, and in after years met the son of her true father, Montressor, or Montrevale as the book has it. They fell in love, and the young man showed his dying father a miniature of his sweetheart's mother (the wretched Charlotte), to whom she bore a striking likeness, and thus the truth was made known. The story in brief is this: Charlotte Temple, a girl of fifteen, elopes from school with Montrevale, an army officer; they come to America, where he deserts her and marries an heiress. She gives birth to a daughter, and dies of want. The style and language are strangely old-fashioned, hysterics and fainting-fits occur on every page; yet a romantic interest will always attach to it.

Rose and the Ring, The, by W. M. Thackeray. (1854.) In the prelude to ‹The Rose and the Ring› the author, «M. A. Titmarsh,» welcomes young and old to what he calls a «Fireside Pantomime.» The story grew out of a set of Twelfth Night pictures that the author was requested to make for the amusement of some young English people in a «foreign city,» supposed to be Rome.

The story is a delightful fairy-tale, with a very quiet satire. It is essentially a «funny book,» not a philosophy in humorous guise.

The Rose is a magic rose belonging to Prince Bulbo, of Crim Tartary, and makes its possessor appear always lovable. The Ring is a fairy ring given to Prince Giglio of Paflagonia by his mama. It also has the property of making the wearer seem beautiful to all and beloved by all.

Prince Giglio and the Princess Rosalba, of Crim Tartary, are deprived of their rightful thrones by their guardian uncles, who wish to place in power their own children, Angelica and Bulbo. Rosalba is an outcast from her own kingdom, and reaches the capital of Paflagonia, where she becomes maid to the lazy Angelica, cousin of Giglio.

Giglio and Rosalba are the favorites of the Fairy Black Stick; although at their christenings she has given to each, as her best gift, a little misfortune. This fairy is all-powerful, as is shown by the terrible fate of old Gruff-a-Nuff, who, when he refused to admit the fairy to Angelica's christening, was turned into a brass knocker on the hall door. She never forgets Giglio and Rosalba, nor deserts them in their troubles; but finally brings a happy issue out of their misfortunes. This most delightful of books of its kind was illustrated by the author's own drawings, which interpret the story and are an essential part of it.

Great Expectations, Dickens's tenth novel, was published in 1861, nine years before his death. As in ‹David Copperfield,› the hero tells his own story from boyhood. Yet in several essential points ‹Great Expectations› is markedly different from ‹David Copperfield,› and from Dickens's other novels. Owing to the simplicity of the plot, and to the small number of characters, it possesses greater unity of design. These characters, each drawn with marvelous distinctness of outline, are subordinated throughout to the central personage «Pip,» whose great expectations form the pivot of the narrative.

But the element that most clearly distinguishes this novel from the others is the subtle study of the development of character through the influence of environment and circumstance. In the career of Pip, a more careful and natural presentation of personality is made than is usual with Dickens.

He is a village boy who longs to be a «gentleman.» His dreams of wealth and opportunity suddenly come true. He is supplied with money, and sent to London to be educated and to prepare for his new station in life. Later he discovers that his unknown benefactor is a convict to whom he had once rendered a service. The convict, returning against the law to England, is recaptured and dies in prison, his fortune being forfeited to the Crown. Pip's great expectations vanish into thin air.

The changes in Pip's character under these varying fortunes are most skillfully depicted. He presents himself first as a small boy in the house of his dearly loved brother-in-law, Joe Gargery, the village blacksmith; having no greater ambition than to be Joe's apprentice.' After a visit to the house of a Miss Havisham, the nature of his aspirations is completely changed. Miss Havisham is one of the strangest of Dickens's creations. Jilted by her lover on her wedding night, she resolves to wear her bridal gown as long as she lives, and to keep her house as it was when the blow fell upon her. The candles are always burning, the moldering banquet is always spread. In the midst of this desolation she is bringing up a beautiful little girl, Estella, as an instrument of revenge, teaching the child to use her beauty and her grace to torture men. Estella's first victim is Pip. She laughs at his rustic appearance, makes him dissatisfied with Joe and the life at the forge. When he finds himself heir to a fortune, it is the thought of Estella's scorn that keeps him from returning Joe's honest and faithful love. As a «gentleman» he plays tricks with his conscience, seeking always to excuse his false pride and flimsy ideals of position. The convict's return, and the consequent revelation of the identity of his benefactor, humbles Pip. He realizes at last the dignity of labor, and the worth of noble character. He gains a new and manly serenity after years of hard work. Estella's pride has also been humbled and her character purified by her experiences. The book closes upon their mutual love.

«I took her hand in mine, and we went out of the ruined place; and as the morning mists had risen long ago, when I first left the forge, so the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw the shadow of no parting from her.»

‹Great Expectations› is a delightful novel, rich in humor and free from false pathos. The character of Joe Gargery, simple, tender, quaintly humorous, would alone give imperishable value to the book. Scarcely less well-drawn are Pip's termagant sister, «Mrs. Joe»; the sweet and wholesome village girl, Biddy, who becomes Joe's second wife; Uncle Pumblechook, obsequious or insolent as the person he addresses is rich or poor; Pip's friend and chum in London, the dear boy Herbert Pocket; the convict with his wistful love of Pip; bright, imperious Estella: these are of the immortals in fiction.

Caxtons, The, by Edward Bulwer, Lord Lytton. ‹The Caxtons› was not only instantly popular in England, but 35,000 copies were sold in America within three years after its publication in 1850. The Caxtons are Austin Caxton, a scholar engaged on a great work, ‹The History of Human Error;› his wife Kitty, much his junior; his brother Roland, the Captain, who has served in the Napoleonic campaigns; the two children of the latter, Herbert and Blanche; and Austin's son, Pisistratus, who tells the story. The quiet country life of the family of Austin Caxton is interrupted by a visit to London. There Pisistratus, who has had a good school education, though he has not yet entered the university, is offered the position of secretary to Mr. Trevanion, a leader in Parliament. Lady Ellinor, Mr. Trevanion's wife, was loved as a girl by Roland and Austin Caxton; but she had passed them both by to make a marriage better suited to an ambitious woman. By a freak of fate Pisistratus now falls in love with their daughter Fannie; and when he finds that his suit is hopeless, he gives up his position under Mr. Trevanion, and enters Cambridge University, where his college course is soon closed by the financial troubles of his father. A further outline of this story would give no idea of its charm. The mutual affection of the Caxtons is finely indicated, and the gradations of light and shade make a beautiful picture. Never before had Bulwer written with so light a touch and so gentle a humor, and this novel has been called the most brilliant and attractive of his productions. His gentle satire of certain phases of political life was founded, doubtless, on actual experience.

Grania: The Story of an Island, by the Hon. Emily Lawless. (1892.) ‹Grania› has awakened much interest as the story of a little-understood section of Ireland, the Arran Isles. The aim of its author was to produce a picture true in atmosphere and in detail to all the characteristics of Irish life; an aim fully achieved. Grania is first introduced as a child of twelve, sailing in Galway Bay with her father, Con O'Malley, in his «hooker» or fishing smack. Grania, with her dark skin and hair, shows the strain of Spanish blood coming to her from her mother, a Joice, from the «Continent,» as the people of Arran call Ireland itself. Six years later when Con is dead, Grania, a handsome, high-spirited girl, takes sole care of her invalid sister Honor. Humble though their two-roomed, square cabin is, it is the most comfortable in the neighborhood; and owning it and the bit of land around it, Grania is the richest girl of the place. She is industrious and independent, gets in her own crops of potatoes and oats, and fattens her calves and pigs for the market. Murdough Blake, handsome, vain, and a great braggart, accepts Grania's affection as a matter of course, almost feeling that he is doing her a favor when he condescends to borrow money from her. There is no plot, and the incidents serve to show the noble character of the girl. ‹Grania› contains many glimpses of the folk-lore and customs of the Irish peasants, and the gloom and sordidness of their life as it was thirty years ago is vividly presented. Besides the chief figures of the story, there are several other interesting types: Shan Daly, the vagabond, and his neglected family; Peggy O'Dowd and other gossips; red-haired Teige O'Shaughnessey, who adores Grania; and Pete Durane and his father, with their old-school manners.

Charles Auchester, a musical novel by Elizabeth Sara Sheppard, an Englishwoman, was written when she was sixteen, and published a few years later, in 1853. The manuscript was first submitted to Disraeli, who prophesied that the book would become a classic. His enthusiasm may have been owing in part to the fact that the hero is of Jewish extraction, and that the author pays the highest tributes to the genius and glory of the Hebrew race. The novel records the development of one Charles Auchester, who from earliest childhood has his very being in the world of harmony. His story, told by himself, is a blending of his outer and inner life in one beautiful web of experience. He introduces himself as a child in an old English town, living a quiet sequestered life with his mother and sister. Afterwards he goes to the Cæcilia School in Germany to carry on his musical education. The guiding star of his life there is Seraphael, a marvelous young genius, whose very presence is an inspiration. By Seraphael is meant Mendelssohn, whose career is followed closely throughout. Jenny Lind is supposed to be the original of another of Auchester's friends, Clara Bennette, a famous singer. Many musical events are described with remarkable fidelity to the spirit as well as to the letter of such occurrences. The entire book, fanciful and extravagant though it is in parts, is steeped in an indescribable golden atmosphere of music, and of the spiritual exaltation which musicians know. As the record of spiritual experiences whose source is harmonious sound, ‹Charles Auchester› is perhaps unique in the whole range of fiction.

Chronicles of Clovernook, The, by Douglas Jerrold. Clovernook is a «hamlet wherein fancy has loitered away a truant hour,» «the work of some sprite that in an idle and extravagant mood made it a choice country-seat.» Into this land of fantasy the author rides in the twilight; the sagacity of his ass, whose name is Bottom, bringing him through unknown paths to the house of the Hermit of Bellyfulle — «the very pope of Hermits,» as Dickens styled him in one of his letters. In the companionship of the Hermit, and under his guidance, the adventurer explores Clovernook, and discourses of it. He learns of the Kingdom of As-you-like, whither the dwellers in Clovernook repair yearly; the Land of Turveytop, where men are purged of their worldliness; the Isle of Jacks; Honey-Bee Bay; and at the pleasant inn called «Gratis» he meets the Twenty-Five Club and other gentle philosophers, in whose tales and conversation the realities of the crude world outside are refined into the dreams of this realm of fancy. ‹Clovernook› charms by its quiet humor, the grace of its fancies, and the benevolence which characterizes even its satire. It is the work to which Mr. Jerrold referred as, in certain parts, best expressing himself as he wished the world to understand him. It was written in the prime of his literary career, at the age of forty years, while he was the leading contributor to Punch, with his position well established as one of the popular writers of the day. Appearing serially in that paper, ‹The Chronicles of Clovernook› was published separately in 1846, and has since had its place in the collected works of its author.

Put Yourself in His Place, by Charles Reade (1870) is a dramatic novel with a purpose. The scene is laid in Hillsborough, an English manufacturing city; and the story relates the struggles of Henry Little, workman and inventor, against the jealousy and prejudice of the trades-unions. Because he is a Londoner, because he is better trained and consequently better paid than the Hillsborough men, because he invents quicker processes and labor-saving devices, he is subjected to a series of persecutions worthy of the Dark Ages, and is ground between the two millstones of Capital and Labor; — for if the workmen are ferocious and relentless, they have learned their villainy from the masters and bettered the instruction. This stern study of social problems, however, is nowhere a tract, but always the story of Henry Little, who is as devoted a lover as he is honest a workman, as thorough a social reformer as a clear, practical thinker, and the hero of as bitter a fight against prejudice, worldly ambition, and unscrupulous rivalry outside the mills, as that which he wages against «The Trades.» Among the notable figures in the book are Squire Raby, Henry's uncle, a gentleman of the old school; Jael Dence, the country girl, simple, honest, and strong; Grotait, the gentlemanly president of the Saw-Grinders' Union, with his suave manners and his nickname of «Old Smitem»; and Dr. Amboyne, philanthropist and peacemaker, who maintains that to get on with anybody you must understand him, and when you understand him you will get on with him. His favorite motto is the title of the book. Like all of Charles Reade's stories, ‹Put Yourself in His Place› has a wealth of dramatic incident, and moves with dash and vigor.

Good-bye, Sweetheart, by Miss Rhoda Broughton, is a bright, amusing contemporary love story in three parts, —‹Morning,› ‹Noon,› and ‹Night,›—told in the third person by the author, and in the first by Jemima Herrick, the heroine's plain elder sister. In Part i. the scene is laid in Brittany, where Jemima and Lenore are leading a bohemian life. Lenore, who is young and beautiful, finds an admirer in Frederick West; but she prefers his friend Paul Le Mesurier. A spoilt child, she is accustomed to have her own way; and now that she is in love for the first time, she determines to win Paul. He is an ugly man with a bad temper, eighteen years her senior, but the only person who can conquer her willfulness. Against his better judgment he finally yields to her attractions, and the day before he returns to England they become engaged.

In Part ii. the scene is laid in England, where, after an absence of six months, Paul and Lenore come together again in a country-house. He is jealous of Charles Scrope, a handsome youth, who has followed Lenore to England; and at a ball where Paul exacts too much, the lovers quarrel, and Paul, mad with jealousy, leaves Lenore forever. In her desperation she promises to marry Scrope, but on the day of the wedding she finds that she cannot bring herself to become his wife.

In Part iii. Lenore goes to Switzerland with her sisters, to recover her health, meets Paul accidentally, is more in love with him than ever, but learns that he is engaged to his cousin. From this time she grows rapidly worse; Scrope devotes himself to her comfort, but nothing can save her. Her last desire is to see Paul once more; Scrope travels night and day to bring him, but arrives on Paul's wedding day, and returns alone to find Lenore dead.

The change that love brings in Lenore, the effect Paul has on her intense, passionate nature, and the clashing of his will against hers, make interesting character studies.

Rutledge, a novel, by Miriam Coles Harris, created a veritable sensation in its day, for its freshness and brightness. A peculiarity of the story, supposed to be told by the heroine, is that the author has achieved the awkward and uncalled-for feat of not once mentioning the young lady's name in the entire course of it. About the year 1854 she is brought from school to the house of Arthur Rutledge, her guardian, for whom she conceives a secret admiration. Some months later she goes to an aunt in New York, enters society, and wrongly supposing Rutledge to be interested in her cousin, allows herself to become engaged to Victor Viennet, a brilliant youth of doubtful antecedents. During a visit to Rutledge's country home, Victor is threatened with exposure by Dr. Hugh, who knows that he is bearing an assumed name; and, goaded to desperation, he kills him. While hidden in Rutledge's house, by connivance of his betrothed, the murderer confesses that he is the nameless son of Rutledge's sister, led astray in her girlhood and long since dead. Then, in despair, he shoots himself in the secret room, once his mother's, and fast closed since her flight in disgrace. After a proper interval, Rutledge and the young lady discover that they have loved each other from the first, and all ends happily. Those who enjoy plenty of mystery, and do not object to unions between middle-aged guardians and their youthful wards, will read this once highly popular tale with pleasure. Its author shows herself to be possessed of religious feeling, and has tried, not too obtrusively, to instill a salutary moral lesson.

Israel Mort, Overman, by John Saunders, (1876,) is a strong plea for English miners. The author strenuously desires the government to enforce better sanitary conditions and precautionary measures. He traces the formation of carbon, and finds an intolerable contrast between the sunlit tropical forests of past ages, and the dark loathsome galleries where men grope for coal in constant danger from explosion, suffocation, or inundation. He pictures the life of a mining village centring at the black mouth of the pit. An atmosphere of dread hangs over everything. The mothers grieve over their baby sons at the thought of the fate awaiting them. The boys disappear from school when very young. They put on miners' suits and fearfully accompany their fathers down the pit to work, which makes them prematurely old. The other children see their grimy figures from time to time, and shudder. The miner cannot hope for great rewards; and his life crushes out joy and spontaneity. With a gifted and exceptional man like Israel Mort, it spurs to a fierce resolution to extricate himself, and he exemplifies how easily a spirit of cupidity makes light of human life. His fiercely determined figure dominates the book as he does his gentle wife and timid imaginative son David. For the latter he plans a brilliant future; but first he will have him serve apprenticeship in all stages of mining work, and thus expel his weak fears of the mine. But David escapes to a more natural life. The long-dreaded catastrophe arrives at last, bringing death and suffering, melting and regenerating Israel's hard nature, and resulting in a new and better state of things. The strong and gloomy tale shows mining as hard and dangerous work at best; and shows, too, the advisability of legal supervision.

Felix Holt, the Radical, by George Eliot (Mrs. Lewes). (1866.) As a picture of upper middle-class and industrial English life of the period of the Reform Bill agitation, this book is unsurpassed. If the critics who set George Eliot highest as a delineator of character find the story clogged with moralities, and hindered by its machinery, the critics who value her most for her pictures of life and nature rank ‹Felix Holt› among her best achievements. It is bright in tone, it shows little of the underlying melancholy of George Eliot's nature, and its humor is rich and pervading. Its hero, Felix Holt, is a young workman whose capacity might attain anything, if his overpowering conscience would let him conform to the ways of a comfort-loving world. But he is as much compelled by his dæmon as Socrates. He throws away his chances, comes near to shipwrecking his happiness, and accepts his unpleasant position as a matter of course. Contrasted with roughness and noble intolerance, which are his most obtrusive characteristics, is the charming daintiness of the exquisite Esther Lyon, whom he loves, and who dreads above all things to be made ridiculous, till a sight grander than many women ever see — a man absolutely honest with man and God — stirs the depths of her moral nature. The character of Harold Transome, the fine gentleman of the book, is struck out by the same strong hand that drew Grandcourt in ‹Daniel Deronda,›— a handsome, clever, frank, good-natured egoist. The minor characters stand out distinct and vivid. The covetous upstart, Jermyn; Esther's father, the rusty old Puritan preacher; Mrs. Transome, well-born, high-bred, splendid in her sumptuous, fading, anxious beauty, and carrying her tragical secret in a hand that scarcely trembles, but that may be made to drop the fragile thing by a rude touch; the shadowy squire, her husband; Mrs. Holt, the eulogist of the priceless infallible pills; Denner, the butler's hard-headed and faithful wife, the white-faced human monkey, Job; the aristocratic Debarrys; gipsy-eyed and irrepressible Harry; the sporting and port-drinking parson, John Lingon, not half a bad fellow, with his doctrine, «If the mob can't be turned back, a man of family must try to head the mob,» — they all live and move. «One group succeeds another, and not a single figure appears in any of them, though it be ever so far in the background, which is not perfectly drawn and perfectly colored.»

First Violin, The, a noteworthy musical novel by Jessie Fothergill (1877), describes the romantic experiences of an English girl, May Wedderburn, while she is studying music in Germany. Although the plot is somewhat conventional, a certain freshness or enthusiasm in the composition of the book endows it with vitality. The heroine leaves home to avoid marriage with a Sir Peter Le Marchant. She is enabled to do this through an elderly neighbor, Miss Hallam, whose sister has been the first wife of Sir Peter, and has been cruelly treated by him. As Miss Hallam's companion, May goes to Elberthal on the Rhine near Cologne, one of those little German towns given up to music. On the journey thither, Miss Wedderburn is separated by accident from her traveling companions. A good-looking stranger comes to her assistance. He proves to be Eugen Courvoisier, first violin in the orchestra, a man about whom is the fascination of mystery. Taking offense at a supposed discourtesy of the beautiful young English girl whom he had protected, he refuses to recognize her. She, for her part, is already in love with him. By the kindness of Miss Hallam, she remains in Elberthal to have her voice cultivated, and her lessons in music and in love go on until the happy ending of the story. Her love is put to the touch by the supposed dishonor of Courvoisier, but bears the test without failing. ‹The First Violin› abounds in dramatic descriptions of musical life in a small Rhine city, and makes the reader pleasantly at home in middle-class German households, where he learns to respect, if he does not admire, middle-class German respectability and calm content. If the book has the sentimentality of youth, its romance is altogether innocent and pleasing.

Old Town Folks, by Harriet Beecher Stowe. This work was published in 1869. The scene is Old Town; the time, a period just succeeding the Revolution. A description of Natick, the old Indian Mission town, and its famous Parson Lothrop,—whose stately bearing, whose sermons in Addisonian English, and whose scholarly temperament, marked him as a social and intellectual leader,—introduces the story.

«Lady» Lothrop, the parson's wife, at the time of her marriage stipulated that she should be permitted to attend Episcopal services on Christmas, Easter, and other great days of the church. Horace Holyoke, nominally author of the book, is left an orphan when a mere boy. He tells how the views of Calvinists and Arminians, and great questions of freedom and slavery, were freely discussed at the village gatherings.

Henry and Tina Percival, English orphans, were consigned respectively to old Crab Smith and to Miss Asphyxia Smith, illustrations of the malign influence of a misplaced adherence to the old theology. The children are ill-treated and run away, taking refuge in the deserted Dench house (the estate of Sir Charles Henry Frankland), where they are found and returned to the village by Horace's uncle and Sam Lawson, the village do-nothing, a quaint character whose droll actions and sayings enliven the whole book.

Tina is then adopted by Miss Mehitable Rossiter, daughter of the former clergyman of the parish, while Harry is under the patronage of Lady Lothrop.

On Easter Sunday, the children, with Horace, are taken in her great coach, by Lady Lothrop, to Boston, where they attend service at King's Chapel, and meet prominent people in the city. They make the acquaintance of Ellery Davenport, a former officer in the Continental army whose characteristics closely resemble those of Aaron Burr. He recognizes the Percivals as belonging to an excellent family, and finally secures a valuable English inheritance for the children. Henry, after leaving college, returns to England to manage his estate, and finally takes orders in the Church of England. Tina is married to Ellery Davenport; but immediately after the ceremony Emily Rossiter, whose mysterious disappearance some years before was a cause of intense grief to her family, returns from Europe, confronts Ellery, and tells how he allured her from home to live with him out of wedlock. Tina adopts Emily's daughter, and goes abroad with her husband. After their return to America, Ellery devotes himself to public affairs, and is eventually killed in a political duel. Two years later, Horace Holyoke is united to his first love, Tina. The story chiefly lives in the character of Sam Lawson.

Count Robert of Paris, by Sir Walter Scott. The scene is laid in Constantinople during the reign of Alexius Comnenus (1080–1118). The hero is a French nobleman who with his wife, Brenhilda, has gone on the first Crusade (1196–99). While dining at the palace they are separated by the Emperor's treachery, and the Count is thrown into prison, from which he releases himself with the assistance of the Varangian Hereward the Saxon. Brenhilda, in the mean while, is exposed to the unwelcome attentions of the Emperor's son-in-law, Nicephorus Briennius, whom she challenges to combat. When the time for the duel comes, Count

Robert appears himself; in the absence of Briennius Hereward engages him and is overcome, but his life is spared in return for his past services. While the interest is centred in the fortunes of the hero and Hereward, these are closely connected with the conspiracy of the false philosopher Agelastes, Briennius, and Achilles Tatius, the commander of the Varangian Guard, to dethrone the Emperor. The plot is exposed by Hereward, who refuses all rewards, and joins Count Robert and Brenhilda, in whose maid he has discovered his old Saxon love Bertha. Other characters introduced are Anna Comnena, daughter of Alexius and author of the Alexiad; the Patriarch of the Greek Church; Ursel, a former conspirator; Godfrey of Bouillon, and other leaders of the Crusade. Many historical facts are altered for artistic effect. At the time of the story Anna was only fourteen instead of over thirty, and was not the heiress to the throne. The conspiracy anticipates her later attempt to overthrow her brother John, and substitute her husband. The most striking scene is the swearing allegiance by the Crusaders to the Emperor as overlord, in which Count Robert defiantly seats himself on the throne with his dog at his feet. The story was, with ‹Castle Dangerous,› the last of the Waverley novels, having appeared in 1831, the year before the author's death.

Coningsby, by Benjamin Disraeli, Lord Beaconsfield, published in 1844, when Disraeli was thirty-nine years old, was his sixth and most successful novel. In three months it had gone through three editions, and 50,000 copies had been sold in England and the United States. It was a novel with a purpose: the author himself explained that his aim was to elevate the tone of public life, to ascertain the true character of political parties, and especially to vindicate the claims of the Tories. Incidentally he wished to emphasize the importance of the church in the development of England, and he tried to do some justice to the Jews. The story opens in the spring of 1832, on the very day of the resignation of Lord Grey's ministry. This gives Disraeli a good opportunity for a dissertation on the politics of the time, including the call of the Duke of Wellington to the ministry. The hero, Coningsby, at this time a lad of ten, is visiting his grandfather, the rich and powerful Marquis of Monmouth. The latter had disinherited the father of Coningsby for marrying an amiable girl of less exalted station than his own. Their orphan son is now entirely dependent on his grandfather. Lord Monmouth, though showing little affection for the boy, is generous to him. He sends him to Eton and to Cambridge, and has him often visit him at his town-house or his Castle. These visits bring the boy in contact with many interesting persons, such as the fascinating Sidonia, in whom Disraeli paints his ideal Jew; the Princess Colonna, and her stepdaughter Lucretia, whom the Marquis marries; the Duke (who has been identified as the Duke of Rutland), the subservient Rigby (in whom John Wilson Croker is supposed to be portrayed), and a host of personages of high degree with imposing titles. There are more than threescore characters in the book, and part of its popularity came from people's interest in identifying them with men and women prominent in English social and political life. Sidonia, the brilliant Jew, is said to be either Disraeli himself or Baron Alfred de Rothschild. Lucian Gay is Theodore Hook, and Oswald Millbank is W. E. Gladstone. The Marquis of Monmouth is the Marquis of Hertford, and Coningsby himself has been variously regarded as a picture of Lord Littleton, Lord Lincoln, or George Smythe.

Some of the charm of Coningsby has passed away with the waning interest in the political events which it describes. Its satire, however, is still keen, particularly that directed against the Peers.

House of the Seven Gables, The, the second of Nathaniel Hawthorne's romances, follows the fortunes of a decayed New England family, consisting of four members,—Hephzibah Pyncheon, her brother Clifford, their cousin Judge Pyncheon, and another cousin, Phœbe, a country girl. At the time the story opens Hephzibah is living in great poverty at the old homestead, the House of the Seven Gables. With her is Clifford, just released from prison, where he had served a term of thirty years for the supposed murder of a rich uncle. Judge Pyncheon, who was influential in obtaining the innocent Clifford's arrest, that he might hide his own wrong-doing, now seeks to confine him in an asylum on the charge of insanity. Hephzibah's pitiful efforts to shield this brother, to support him and herself by keeping a cent-shop, to circumvent the machinations of the judge, are described through the greater portion of the novel. The sudden death of the malevolent cousin frees them and makes them possessors of his wealth. A lighter episode of the story is the wooing of little Phœbe by Holgrave, a lodger in the old house. ‘The House of the Seven Gables’ has about it the same dreamy atmosphere that envelops Hawthorne's other novels. The usual background of mystery is supplied in the hereditary curse resting upon the Pyncheon family. Hephzibah, the type of ineffectual, decayed aristocracy, the sensitive feeble Clifford, the bright little flower Phœbe, are prominent portraits in the author's strange gallery of New England types.

Europeans, The, an early novel of Henry James, describes the sojourn of two Europeans, Felix Young and his sister the Baroness Münster, with American cousins near Boston. The dramatic effects of the story are produced by the contrasts between the reserved Boston family, and the easy-going cosmopolitans, with their complete ignorance of the New England temperament. To one of the cousins, Gertrude Wentworth, the advent of Felix Young, with his foreign nonchalance, is the hour of a great deliverance from the insufferable boredom of her suburban home. To marry Young, she rejects the husband her father has chosen for her, Mr. Brand, a Unitarian clergyman, who consoles himself with her conscientious sister Charlotte. The novel is written in the author's clean, precise manner, and bears about it a wonderfully realistic atmosphere of a certain type of American home where plain living and high thinking are in order. The dreariness which may accompany this swept and garnished kind of life is emphasized.

Off the Skelligs, by Jean Ingelow. This story was published in 1872, and has been much praised, though its rambling and disconnected style makes it very different from the intense and analytic novel of to-day. There are bright dialogues and good descriptions, the scenes at sea and in Chartres Cathedral being especially well done.

Dorothea Graham loses her mother in early childhood, and comes into the care of an eccentric old uncle, who keeps her in school for nine years, and then takes her on board the yacht that is his home. While cruising off the Skelligs, they rescue a raft-load of perishing people, who have escaped from a burning vessel. Dorothea nurses one man whom she considers a sailor, but who proves to be Mr. Giles Brandon. On his recovery he invites Dorothea and her brother to his home, where she meets Valentine, Mr. Brandon's volatile young stepbrother. He is very friendly to Dorothea, and makes love to her in jest, which finally becomes earnest, though he makes no pretense at passion. As his health is delicate, he is going to settle in New Zealand, and begs Dorothea to marry him and accompany him. Being abandoned by her uncle and brother, and having no friends, the girl consents, but on the wedding day Valentine does not appear. He has fallen in love with another girl, and wishes to break the engagement with Dorothea, who is naturally shocked, though fortunately her heart is not deeply involved. Mr. Brandon shows her all sympathy, and soon explains that he has loved her from the beginning, but has supposed that she cared for Valentine. She can hardly accept him at once when she has just been ready to marry another, but as her feelings subside she grows really to care for him, and they are married in the end.

Egoist, The, by George Meredith, published in 1879, is a fine illustration of a complete novel without a plot. It is a study of egotism. The egoist is Sir Willoughby Patterne, of Patterne Hall, a consummate young gentleman of fortune and rank, whose disposition and breeding make him only too well aware of his perfections, and of his value in the matrimonial market. He determines to choose his wife prudently and deliberately, as befits the selection of the rare creature worthy to receive the gift of his incomparable self. In describing the successive courtships by which the egotism of the egoist is thrown into high light, Meredith presents a most natural group of fair women: the brilliant Constantia Durham, Clara Middleton the «dainty rogue in porcelain,» and Lætitia Dale with «romances on her eyelashes.» The curtain falls on the dreary deadness of Sir Willoughby's incurable self-satisfaction.

Grandissimes, The, by George W. Cable. The Grandissimes, whose fortunes are here told, are one of the leading families in Louisiana. The head of the family is Honoré, a banker. He has an older half-brother, a quadroon, of the same name, to whom the father leaves the bulk of his property. For a long time there has been a feud between the Grandissimes and the De Grapions, heightened, eighteen years before, by the killing in a duel by Honoré's uncle, Agricola, of Nancanou, the husband of Aurora, the last of the De Grapions. The cause of the duel is a quarrel over a gambling debt, which involves the loss of Nancanou's whole estate. At the opening of the story, Aurora and her only daughter, Clotilde, are living in carefully concealed poverty in New Orleans, in an apartment belonging to the elder Honoré. Joseph Frowenfeld is a young German-American, who, without his knowledge, has been nursed during a fever by the Nancanous. The story develops the friendship of Honoré the younger with Frowenfeld, their falling in love with mother and daughter, and the course of their wooing. Other characters prominently connected with the story are the former domestic slave, Palmyre; Philosophe; Dr. Keene, a friend of Frowenfeld's; and Raoul Innerarity, the clerk of Frowenfeld and a typical young Creole. The final reconciliation of the hostile families and the marriage of the young people are brought about by the intervention of the fiery old Agricola. The book is of special interest in showing the attitude of the Creole population toward this country at the time of the cession of the Louisiana Purchase to the United States. Its character-study is close, and the sub-tropical atmosphere of place and people well indicated. It was Cable's first novel, being published in 1880.

R**ose Garden, The**, by Mary Frances Peard, is a modern love-story, the scene of which is laid in Southern France. Renée Dalbarade, a young French girl, who has been brought up by an indulgent mother, and given a superficial education in a boarding-school, is the heroine. She has never been taught the value of sincerity; but, inheriting the moral weaknesses of her mother, accepts the pleasing fabrications of society as a necessity, and shuns truth for its unpleasant aspect. She is, however, charming and lovable; the idol of her mother, of the quaint maid Jacqueline, and of her cousin Gabrielle, who shares her home. The Comte de Savigny, a young nobleman whose pride in the untarnished record of his family is a distinguishing characteristic, and whose regard for truth is as pronounced as its absence is in Renée, asks and obtains her hand in marriage. Fearful of losing him, she conceals the fact that her uncle, who has been instrumental in bringing about the marriage, is living under an assumed name and is a convicted forger. Moved by the latter's threats, she persuades her husband to make him steward of his vast estates. It is her life of duplicity, her anxieties, fears, and the betrayal of her husband's faith, with which the story deals. The truth is finally discovered, and a long period of restraint, separations, and unkindness, ensues, ending at last in the serious illness of the young wife. The reconciliation of Renée and the Comte is finally perfected in the rose garden, which gives the title to the story,—a bower of roses attached to the old château of Lestourde, the Comte's ancestral home.

The story is delightfully told, in a perfectly natural style, and the characters stand out in lifelike reality. Bits of local color, descriptions of the social and family life of provincial France, glimpses of Biarritz, Pau, Bayonne, and other well-known places, are pleasing additions to the central theme.

The story begins and ends with sunshine; for as the author says, «Some lives are like sonatas: the saddest, slowest part is in the middle.»

H**eir of Redclyffe, The**, by Charlotte May Yonge, is a sad but interesting love story, and gives a picture of the home life of an English family in the country.

Sir Guy Morville, the attractive young hero, leaves Redclyffe after the death of his grandfather, and becomes a member of his guardian's large household. Many incidents are related of his life there with Laura, Amy, and Charlotte, their lame brother Charles, and his own sedate, antagonistic cousin, Philip Morville. At the end of three years he and Amy confess their love for each other; but as he is still a youth, no engagement is made, and at the advice of his guardian he leaves Hollywell. Philip wrongly suspects Guy of gambling, and tells his guardian his suspicions. Guy has paid his uncle's gaming debts, and when called upon for an explanation he is too generous to clear his character at his uncle's expense. He is banished from Hollywell, and returns to Redclyffe at the end of the Oxford term. At Redclyffe Guy bravely rescues some shipwrecked men after a storm at sea, and before long his reputation is restored by his uncle. He returns to Hollywell, finds that Amy has been true to him, and they are married. They go abroad for their wedding journey; and after a few weeks of mutual happiness, they learn that Philip is sick with a fever in Italy. Guy overlooks past injustice, they go to him, and Guy nurses him through a severe illness. He takes the fever himself and dies shortly afterwards, leaving Amy to mourn his loss for the rest of her life. The story ends with the marriage of Philip and Laura, who had long been secretly engaged; and as Guy's child is a girl, Philip inherits Redclyffe.

The two characters which stand out in the book are Guy Morville, generous, manly, bright, and of a lovable disposition; and Philip, stern, honorable, self-esteeming, and unrelentingly prejudiced against Guy,—until Guy's unselfish nobility of conduct forces him to humble contrition.

‹The Heir of Redclyffe› is the most popular novel Miss Yonge has written. It was published in 1853.

Guenn, A Wave of the Breton Coast, by Blanche Willis Howard, 1883, was received as the best story of the author of ‹One Summer,› nor has she since written anything to surpass it. The scene is laid in the ancient town Plouvenec, with its one irregular street of crowded houses and its old fortress. Guenn herself, though not seventeen, works with the fisher girls of the place, packing sardines at the *usine*. Plouvenec has its artist colony, and the girls add to their scant incomes by serving as models. Guenn, however, refuses to pose to Everett Hamor, a young American, who has set his heart on painting her graceful figure and her great masses of brown, shining hair. At last, won by his kindness to her deformed brother Nannic, and influenced by her father, Hervé Rodelle, who covets her earnings, she consents to pose. Hamor never makes love to her, but he is a man of charming individuality, who makes himself as agreeable as possible in order to get her best expression. Thus poor little Guenn, the belle of Plouvenec, learns to love him; and when he departs for Paris without time for a farewell to her, she is heart-broken. The tragical end of the story follows naturally. The charm of ‹Guenn› is its strong local color. The very workings of the Breton mind are shown in the superstitions of the people and their bondage to tradition. The artist friends of Hamor are well painted, as are the various village people, Mother Quaper, Mother Nives, Madame of the Voyageurs, Jeanne Ronan, and the fishermen, good and bad. Among all the characters the most dignified, the noblest, is Thymert, «recteur des Lannions,» an ideal parish priest.

Guerndale, by F. J. Stimson («J. S. of Dale»). ‹Guerndale› is the story of the life of Guyon Guerndale recounted by his friend John Strang of Dale, an early playmate and sincere friend. Guy is a silent, dreamy boy, whose life from the first is overshadowed by hereditary ill-fortune, which has clung to the family of Guerndale since their ancestor, Sir Guyon brought disgrace upon his house by murdering his companion, Philip Simmons, during a quarrel about a diamond that had been dug up while they were delving for precious metal. John Simmons, Philip's father, had accompanied Sir Godfrey Guerndale, as his trusted servant, when that disappointed supporter of the Stuarts sought refuge in the New World, and gave his name to the country settlement in Massachusetts, which was long known as Guerndale and then as Dale. From the time that Sir Godfrey's worthless son, Sir Guyon, committed his crime, the fortunes of the Guerndales waned; while the house of Simmons waxed rich and prosperous, and its descendants spelled their name Symonds. Young Guy Guerndale has for his evil genius another Philip Symonds, a gay, good-natured good-for-nothing, whom he admires and idealizes, and who blights his life by marrying Annie Bonnymort, the woman Guy is passionately in love with. Annie has been Guy's companion and playmate from childhood, and his one aspiration has been to win her for his wife. He is rudely awakened from his dream by hearing of her engagement to his friend Philip, who desires her money. Guy leaves America, and spends several years at the universities abroad.

He meets Annie and realizes that she is unhappy, while she for the first time understands by intuition his unconfessed love for her. Guy and his devoted friend, Norton Randolph, join in the Turko-Russian war; and Guy, after displaying great valor, is severely wounded in the second assault of Plevna. While convalescent, news reaches him of the death of Annie; and he succumbs to the shock and expires soon after, having made one final effort to hurl away the ill-fated diamond which has been bequeathed to him, and which proves to be but a crystal after all. In his creation of Guy the author has embodied the spirit of chivalry which he claims still lives, though disguised in the garb of modern civilization. (Published in 1882.)

Choir Invisible, The, by James Lane Allen, appeared in 1897, and is one of his most popular and pleasing stories. It was enlarged from an earlier story called ‹John Gray.› Its scene is the Kentucky of a hundred years ago. The hero is John Gray, a schoolmaster and idealist, who, disappointed in his love for Amy Falconer, a pert, pretty, shallow flirt, gradually comes to care for Mrs. Falconer, her aunt, a noble woman in reduced circumstances, who with her husband has left a former stately home in Virginia and come to live in the Kentucky wilderness. She loves him in return with a deep, tender passion that has in it something of the motherly instinct of protection; but, her husband being alive, she conceals her feeling from Gray until after he has departed from Lexington and settled in another State. She then writes him to say she is free—and he replies that he is married. But he tells her in a final letter that she has remained his ideal and guiding star to noble action. The romantic atmosphere and the ideal cast of these two leading characters make the fiction very attractive; and the fresh picturesque descriptions of pioneer life in Kentucky give the tale historical value.

Reflections of a Married Man, by Robert Grant. These entertaining «reflections» chronicle in a humorous manner the various experiences, perplexities, and amusing episodes, which occur in the daily life of a married couple at the present day. The husband reflects that at the age of thirty-five, being happily married, his entire point of view has changed since the days of his bachelorhood. Instead of speculating on the soulful subjects which agitated his mental faculties at that time, he finds himself hopelessly entangled with the butcher, the baker, the candlestick-maker, the school-teacher, and the clergyman, and is particularly interested in the size of his quarterly bill for boots and shoes. The experiences of the couple when they are first married and go to housekeeping are described in an amusing way, and the trials caused by Mary Ann and the cook are most realistic. A clever point in the story is where a second wedding journey is undertaken, but under decidedly different conditions, as there are now four vigorous children to be left behind. The husband and wife anticipate the freedom from care which their outing will afford them; but while deriving enjoyment from the trip, they both acknowledge that they are counting the days until their return home. The reflections close with the hope expressed by the head of the family that the children may be as happy as he and his wife Josephine have been, despite the fact that their careers have been so much more commonplace and prosaic than they had anticipated in their youthful days. The ‹Reflections› were published in 1892, and followed by ‹The Recollections of a Philosopher,› which continue the family chronicles.

Kidnapped, by Robert Louis Stevenson, was published in 1886, when the author was thirty-six, and was his seventh work of fiction. In his own opinion, it was his best novel; and it is generally regarded as one of his finest performances in romantic story-telling. The full title reads: ‹Kidnapped: Being Memoirs of the Adventures of David Balfour in the Year 1751›; and the contents of the tale are further indicated on the title-page, thus: «How he was Kidnapped and Cast away; his Sufferings in a Desert Isle; his Journey in the Wild Highlands; his acquaintance with Alan Breck Stewart and other notorious Highland Jacobites; with all that he Suffered at the hands of his Uncle, Ebenezer Balfour of Shaws, falsely so called.» David, on his father's death, visits his uncle near Edinburgh, and finds him a miser and villain, who, to get rid of his nephew, packs him off on the brig Covenant, intending to have him sold in America.

On shipboard he falls in with Alan, the dare-devil Jacobite, one of the most spirited and vivid characterizations of Stevenson. David espouses the Stuart cause, and in company with Alan has a series of lively experiences narrated with great swing and color. The fight in the roundhouse of the brig, the flight in the heather from the red-coats of King George, and other scenes, are conceived and carried out in the finest vein of romance. After these wanderings, David, circumventing his rascally uncle, comes into his own.

Captains Courageous, by Rudyard Kipling, published in 1897, is a study in the evolution of character. The hero is an American boy, Harvey Cheyne, the son of a millionaire, a spoiled little puppy, but with latent possibilities of manliness smothered by his pampered life. A happy accident to the boy opens the way for the development of his better nature. In a fit of seasickness he falls from the deck of a big Atlantic liner, and is picked up by a dory from the Gloucester fishing schooner We're Here, commanded by Disko Troop, a man of strong moral character and purpose. This skipper is unmoved by Harvey's tales of his father's wealth and importance, nor will he consent to take him back to New York until the fishing season is over; but proposes instead to put the boy to work on the schooner at ten dollars a month. This enforced captivity is Harvey's regeneration. He learns to know the value of work, of obedience, of good-will. He is sent back to his father as a boy really worth the expense of bringing up. Mr. Cheyne returns good office with good office by securing Troop's son, Dan, a chance to rise as a seaman.

The simple story is told with a directness and clarity characteristic of Kipling, who appears so little in the pages of the book that they might be leaves from life itself. The strength and charm of the story lies in its rare detachment from the shackles of the author's personality, and in its intrinsic morality. It is unmarred by one dogmatic line, yet it is permeated by an ethical atmosphere. Like the plays of Shakespeare, it *is* righteousness.

Faith Gartney's Girlhood, by Mrs. A. D. T. Whitney, is a story for girls, containing a record of their thought and life between the ages of fourteen and twenty. In «Sortes,» at a New-Year's party, Faith, who is a New England maiden, draws this oracle: —

> « Rouse to some high and holy work of love,
> And thou an angel's happiness shalt know.»

The story tells how she fulfilled this condition, and what was her reward. Her haps and mishaps, her trials and tribulations, her sorrows and her joys (including two lovers who may be placed in either category, as the reader pleases), are duly recorded, together with the experiences of her immediate circle. The story is brightly told, and the desirable element of fun is not wanting. It is a good Sunday-school book, if Sunday-school books are meant to influence the behavior of the secular six days.

Jan Vedder's Wife, by Mrs. Amelia Barr, is a story of life in the Shetland Islands fifty years ago. It is highly dramatic, with a delightful breeziness of atmosphere. The personages feel and think with the simple directness that seems a result of close contact with nature. Jan Vedder, a handsome young sailor, «often at the dance, seldom at the kirk,» marries Margaret, the daughter of rich Peter Fae. He is clever but self-indulgent, and fettered by inertia; while Margaret is exacting, selfish, self-satisfied, and thrifty to meanness. He needs money, and when she refuses to help him, draws her savings from the bank without her knowledge. Then Margaret returns to her father's house, and refuses to see him. From this point a double thread of interest attracts the reader, who follows the separated fortunes of Jan and Margaret through years of unhappiness, poverty, and distrust. The moral of the story is the danger of the sin of selfishness; and when the «offending Adam is whipped out» of two struggling souls, the reader shares their happiness. The local color is vivid, and the story delightfully simple.

Metzerott, Shoemaker, a novel, by Katherine Pearson Woods. The events of this striking socialistic story take place within the last twenty years, in the American factory town of «Micklegard.» Thoughtful discussions of religious and socialistic problems bring together men of divers stations and varying opinions: Karl Metzerott, freethinker, who *intends* to see the United

States of America one great commune; Dr. Richards, who cannot believe in a «God who leaves nine-tenths of his creatures to hopeless suffering,» but who, after his own wearisome illness and the death of his crippled boy, begins to understand that God has sent pain to teach him; the Rev. Ernest Clare, who sacrifices salary to opinions, and who hopes «to see the day when the Golden Rule will be the socialist's motto»; and jolly Father McClosky with a heart full of charity and good-will toward all men. Metzerott's young wife has worked herself to death under the scourge of poverty, leaving an only child, Louis, his father's idol. Affairs begin to go better with the shoemaker after a time, and in conjunction with the Price sisters, poor sewing women, and Anna Rolf, widow of a broken-hearted inventor, he founds a co-operative establishment which prospers and becomes a feature of the city. Now and again during the narrative the love affairs of the young people come to the surface, and the reader learns how persistent Franz Schaefer won Polly Price; how Gretchen, «to whom nothing ever happened,» narrowly escaped ruin, but was rescued and married out of hand by the devoted Fritz Rolf; and how millionaire Randolph's coquettish little daughter, Pinkie, loved, then scorned, then loved again, handsome Louis Metzerott, only to lose him at last. Meanwhile the seethings of discontent are at work among the people. A disastrous flood, from the bursting of a millionaire club's fish-pond dam, incenses them; and the death of poor, overworked Tina Kellar, just as she might have enjoyed her first taste of prosperity, provokes an outbreak. A furious mob, headed by Metzerott, marches to the house of Randolph, intent on destroying it and him. But almost at the outset, a missent bullet strikes down Louis Metzerott, and ends the demonstration. The unhappy shoemaker is crazed with grief over his son's death; but finally, through a hope of rejoining him hereafter, is induced by Clare to acknowledge a belief in God.

Marcella, by Mrs. Humphrey Ward, is the writer's fourth novel, and was published in 1894, when she was forty-three years of age. It is the story of the life of the heroine from her girlhood, when she has vague dreams of social amelioration, is ignorant of facts and unjustly impatient with the existing order, especially with the upper classes. The story opens with scenes amidst the country gentry and their dependents. Marcella becomes engaged to Aldous Raeburn, the son of a nobleman, but breaks the engagement, partly through the influence of Wharton, a brilliant socialistic demagogue. She goes to the city, and by her intercourse with the poor, through her work as a trained nurse, she learns the difficulties in the way of enforced social reform, and gradually comes to a clearer appreciation of her early mistakes and the noble character of Aldous; with the result that she finally returns to him. The novel contains graphic sketches of the state of the lower classes in England, rural and urban, one of the dramatic incidents of the plot being the trial and execution of the poacher Hurd. The scenes in parliament, too, where Wharton's knavery is exposed, are powerfully realistic and effective. Marcella evolves into a noble type of the higher womanhood, and the story is one of the strongest and most successful Mrs. Ward has written.

Deephaven, by Sarah Orne Jewett. Deephaven is an imaginary seaport town, famous for its shipping in the old days,—like so many towns along the northern coast of New England,—and now a sleepy, picturesque old place in which to dream away a summer. Kate Lancaster and Helen Denis, two bright, sympathetic girls, go to live in the Brandon house there; and the story tells of the glimpses they get into New England life, and the friendships they make, during that summer. Mrs. Kew, of the lighthouse, is the most delightful character in the book, although Mrs. Dockum and the alert «Widow Jim» prove to be interesting neighbors. Mr. Lorimer the minister, his sister Miss Honora Carew and the members of her household, represent the gentlefolk of the town, and visionary Captain Sands, Isaac Horn, and kind-hearted Danny the seafaring ones, —not without Jacob Lunt «condemned as unseaworthy.» Old Mrs. Bonny lives in the woods beyond the town; and Miss Chauncey, a pathetic old lady who has lost her mind, lives alone in the village of East Parish. When the leaves have fallen and the sea looks rough and cold, the two heroines close the old house and return to their homes in the city,—the inevitable end. This was one of the first books on New England life Miss Jewett wrote; and it was published in 1877, when she was only twenty years old. The book has done for the region it describes something of what Irving's writing did for the Hudson River.

Children of the Soil, a novel of modern Polish life, by Henryk Sienkiewicz, was published in 1894. The plot centres itself in the career of Pan Stanislas Polanyetski, a man of wealth and education, who at the age of thirty «wanted to marry, and was convinced that he ought to marry.» The story opens with his business visit to the estate of Kremen,—on which he has a claim,—the home of a relative, Pan Plaritski, and his daughter Maryina. He falls in love with Maryina; but the refusal of her father to pay his debt to Polanyetski causes misunderstanding between the latter and the young girl, and they are alienated for the time being. Their reconciliation and marriage are brought about by a little invalid girl, Litka, who loves them both, and who wishes to see them happy. After his marriage, Polanyetski conceives an unworthy attachment for the wife of his friend Mashko, but finally overcomes temptation. The book closes upon his happiness with his wife and child. There are interesting side issues to the story, involving questions of property, of the social order, of marriage. The work as a whole, although realistic, is sane in spirit, genial and broad in its conception of life and character. Maryina is one of the most finished of Sienkiewicz's types of noble women.

Chronicles of the Schönberg-Cotta Family, by Mrs. Elizabeth Charles. These chronicles, dealing with the period of the Reformation in Germany, are written chiefly by Friedrich and Else, the eldest children of the Schönberg-Cotta family. Their father is an improvident printer with eight children to provide for. Martin Luther, adopted by their aunt Ursula Cotta, is prominent throughout. The chronicles open with the efforts of Friedrich and Else to understand the Romanist religious life, and their brave efforts to hold the family together. The family, which is very religious, sends the eldest son, Friedrich, to the University of Erfurt, where Luther has already shown great promise. In fulfillment of vows, Luther and Friedrich next enter an Augustinian monastery, where they struggle hard to destroy their worldly ties, Friedrich being especially beset on account of his love for a young girl named Eva. Rising rapidly, the two friends are intrusted with a mission to Rome. The lives of the easy-going monks distress them; finally the selling of indulgences brings Luther to outspoken denunciation of the abuses of the Church. In this Friedrich supports him, and both are excommunicated and thrown into prison. Luther escapes, and appeals to the people with his new doctrine that personal responsibility to God is direct, without mediation of priests. This teaching is proclaimed broadcast, and Luther becomes an object of fear to Rome; but he lives to the age of sixty-three, and dies a happy father and husband, having espoused Catherine von Bora, a former nun. Friedrich, after many hindrances, marries Eva. The book is written with an effort after the archaic style, and has much of the simplicity and directness of the old chronicles. Its point of view is that of evangelical Protestantism, and it lacks the judicial spirit that would have presented a true picture of the time. It is interesting, however, and has proved a very great favorite, though accurate scholarship finds fault with its history.

Nick of the Woods, by Robert Montgomery Bird, M.D. This is a tale of Kentucky during the «dark and bloody» days, and was especially popular about the middle of the nineteenth century. A play, founded upon this narrative, was received with boundless applause, held the stage (a certain grade of stage) for many years, and was a forerunner of the dime novel in stimulating an unhealthy desire among boys to run away from home and go West to kill Indians.

From that fateful day in his boyhood, when he saw his home destroyed and his relatives and friends brutally butchered by red fiends, Nick devotes his life to revenge. Eventually he kills every member of the band of Indians that desolated his home, while hundreds of other savages also fall by his hand. He marks each victim by a rude cross cut upon the breast. The red men look upon him as the Jibbenainosay, an Indian devil; believing that such wholesale slaughter, by an unseen and undetected foe, must be the work of supernatural powers.

The author has been taken to task by critics who complain that he pictures the red man upon a plane far below that of the noble savage described by Cooper and others. Bird replies that he describes the cruel, treacherous, and vindictive Indian as he exists, and not the ideal creation of a novelist. Experienced frontiersmen, with practical unanimity, indorse the estimate of Indian character presented in this book; but it must be said that neither portrait of the North-American Indian does him justice. Perhaps some educated Red Man will one day draw the picture of the «frontiersman.»

East Lynne, by Mrs. Henry Wood, appeared in 1861. Its scene is laid in the England of the present time. Lady Isabel Vane, early orphaned by the death of a bankrupt father, who has been compelled to sell East Lynne, his ancestral home, is loved by both Archibald Carlyle and Francis Levison; the former as noble as the latter is base. She marries Carlyle, but is persuaded by Levison that her husband is unfaithful to her. His insidious slanders so work upon her mind that she presently elopes with him; but being at heart a good woman, she leaves him, and after a few years obtains an engagement as nurse to her own children. She returns disguised to her old home, where her husband has married again, and where she becomes the devoted attendant of the young Carlyles. The dénouement clears up her husband's apparent infidelity, reveals Levison to be a murderer, and discloses to Carlyle the identity of Isabel, whom he has thought dead. Her sufferings break her heart, and upon her death-bed she receives his full forgiveness. The plot, though impossible, is well managed and made to seem credible, and there are several strong and touching situations. The dominant tone of the book is distinctly minor. Although it has little literary merit, it secured immediate popularity, has been through many editions on two continents, and proved extremely successful as an emotional drama.

Heavenly Twins, The, by Madame Sarah Grand, published in 1893, is the novel which brought the author into notice and aroused great discussion for and against the book. It is a study of the advanced modern woman. The heroine, Evadne, finds herself married to a man of social position whose past has been impure. She therefore leaves him, to the scandal of her friends. An episode called ‹The Tenor and the Boy,› bearing little relation to the main story but pleasing in itself, is then interpolated: it narrates the love between a male church-singer and a lad who turns out to be a girl, one of the twins in disguise. The character of these twins, a pair of precocious, forward youngsters, boy and girl, is sketched amusingly in the early portion of the story. After the separation from her husband, Evadne leads a life of protest against society as it exists, and her sorrow and disillusionment prey upon her health to such an extent that her complex nervous system suffers from hysteria. Dr. Galbraith, the physician who narrates this phase of her career, becomes her husband; and in his professional care and honest love Evadne bids fair to find both physical and moral peace. The novel is too long, has grave faults of construction, and contains material for three separate stories and a tract on women's rights. But it was at once recognized as a sympathetic presentation of some of the social wrongs of women.

Miss Brown, by Violet Paget («Vernon Lee»). The object of this satirical novel is to expose the falseness of the æsthetic ideal and its tendency to debase all who follow it; and it aroused the indignation of all the «æsthetes.»

Miss Brown herself is a girl endowed with great beauty, who is discovered by Mr. Hamlin, an artist and poet of high reputation. At the time when he finds her, she is a nursemaid in the family of another artist in Italy, belonging to the same school. Mr. Hamlin determines to save her from the commonplace career before her. He therefore settles on her a fourth of his income, leaving her free to marry him or not after she has been educated. She goes to a school in Germany, where she receives instruction in the usual learning and accomplishments. Mr. Hamlin himself instructs her in his school of poetry, and writes to her long letters filled with his theories on art and life. Work as hard as she can, out of her love and gratitude for Mr. Hamlin, she cannot become the æsthete that he desires. After she discovers the true character of Hamlin, the thought of marrying him is revolting to her. She turns for interest to her cousin Robert, a radical, interested in the welfare of the lower classes. She now studies political economy with greater fervor than ever went to the art and poetry of Burne-Jones and Rossetti. She sees, with delight, Hamlin's growing attachment to another girl; but his failure to win her results in his utter debasement. Miss Brown then, in a spirit of self-sacrifice, claims Hamlin's promise to marry her, and allows him to think that she loves him. The character of Miss Brown, always a noble-minded and simple woman, is a strong and forcible creation, standing out vividly in the midst of her weak and emotion-loving companions. (Published in 1884.)

Cecil Dreeme, by Theodore Winthrop, (1862,) by its brilliancy of style, crisp dialogue, sharp characterization, and ingenuity of structure, won an immediate popularity. Robert Byng, the hero, returning from ten years of study in Europe, meets on shipboard a remarkably accomplished and brilliant man, Densdeth, to whom he is much attracted, while conscious at the same time of an unacknowledged but powerful repulsion. Byng settles himself in rooms in Chrysalis College, a pseudo-mediæval building which houses an unsuccessful university and receives lodgers in its unused chambers. On the floor above Byng is Cecil Dreeme, a mysterious young artist, who is evidently in hiding for some unknown reason. Densdeth takes Byng to renew an old acquaintance and friendship with the Denmans, a rich and important family. Mr. Denman and his only living child, the beautiful Emma, are in deep mourning for the younger daughter, Clara; who some months before, when about to be married to Densdeth,—a marriage believed to be most distasteful to her,—is believed to have wandered from home while delirious from fever, and to have been drowned. These are the characters, who, with John Churm,—an old friend of Byng's father, and a fellow-lodger in Chrysalis, and to whom the Denman girls have been like adopted children,—carry on the story. A definite plot is worked out with adequate skill, but the strength of the story lies in its fine insight and spiritual significance. As Densdeth stands for evil, so Byng stands for manliness rather than for conscience, and Clara for incarnate good. It is a book of profound interest and of high literary rank.

Chevalier d'Auriac, The, by S. Leavett Yeats. Scene, France at the end of the sixteenth century. The hero tells his adventures as a soldier and lover in the days of the white-plumed King Henry of Navarre. He rescues the heroine—a lady of high degree—from imprisonment and possible death, and wins her love, though the King himself is a rival for her favor. The Huguenot Henry appears at his best in relinquishing her to this loyal and valiant though modest supporter, in his struggle for the French throne as first of the Bourbon line. The author, who is a British army officer in the India service, weaves into the romance many true names and historic events, showing thorough acquaintance with provincial French scenes of the period, as well as with old Paris houses, streets, and neighborhoods. He has written also ‹The Honour of Savelli,› and other tales.

Chien d'Or, Le, by William Kirby, was published in 1877, and is a story of life in Quebec about 1748, at the time that war was raging between Old England and New France, as Canada was then called. The Chien d'Or is the name of the large trading-house of the Bourgeois Philibert, a man much beloved by the people, and one of the leaders of the «Honnêtes Gens,» the party opposed to the corrupt government. This house was a formidable rival of the Grand Company, owned by the wealthy and dishonest government officers under the Intendant, François Bigot; who, clever but unscrupulous and unprincipled, spends his time carousing with his boon companions. Into this dissolute company he draws Le Gardeur de Repentigny, handsome and generous but easily entrapped. The author gives a vivid description of the corrupt and dissolute viceregal court of Louis XV. in New France.

Damnation of Theron Ware, The, by Harold Frederic, appeared in 1896, and is a brilliant realistic study of modern American life. Theron Ware, a handsome and eloquent young preacher, is placed in charge of the Methodist church at Octavius, New York State. Needing money, thirsting for fame, and quite ignorant of his own limitations, he plans to write an epoch-making book upon Abraham. His damnation comes to him in the form of self-knowledge, through his acquaintance with a beautiful woman. The book belongs in the ranks of realism, but of the true realism that is interpreted through the imagination.

Chevalier of Pensieri-Vani, The, by Henry B. Fuller. This story, the scene of which is laid in Italy at the present time, is the record of the delightful rambles of the Chevalier, a dilettante in the fine arts, who finds his chief pleasure in exploring Italian treasures of lore, nature, and art. His title, «cavaliere,» he receives from the Queen in recognition of a magnificent performance on the organ, in the cathedral of Orvieto. This is Mr. Fuller's first book, written at thirty-two. Its brilliant Italian atmosphere makes it delightful.

Children of Gibeon. Walter Besant's ‹Children of Gibeon,› like his ‹All Sorts and Conditions of Men,› deals with society in both the West and East Ends of London, and their relations to each other. A rich widow, Lady Mildred Eldredge, adopts the two-year-old daughter of a former servant, to be brought up with her own daughter. The children are of the same age, and look so much alike that Lady Mildred conceives the idea of calling them Valentine and Violet, and keeping them and the world in ignorance as to which is Beatrice Eldredge, the heiress, and which Polly Monument, the washerwoman's daughter, a secret which is to be revealed when they are of age. At twenty they are introduced to Polly's family; her mother being then in an almshouse, her brother Joe a plumber, Sam a board-school teacher, Milenda a sewing-girl, and Claude a young lawyer and university man whom Lady Mildred has educated. Violet is filled with the fear that she shall turn out to be the sister of these dreadful people; but Valentine, who is sure that she herself is the real Polly, wishes to go to live with her sister Milenda, and to work among her own people. With Lady Mildred's consent she takes up her abode in Hoxton, and on the first day of her sojourn there finds accidental proof of the fact that she is Beatrice Eldredge. Nevertheless, as Polly she goes on with her work, in order to help Milenda and two young sewing-girls, who live with her, and with whom she spends the summer. Meantime Claude, having also found out the truth, falls deeply in love with her, and finally marries her. The plot is so ingeniously managed that it seems entirely plausible; the studies of London wage-earners and London slums are faithful, without being too repulsive; and the tone of the book is cheerful, while many social problems are touched in the course of an entertaining story. The ‹Children of Gibeon› has proved one of the most popular of Besant's novels.

Children of the Ghetto, by I. Zangwill. This book was published in 1892, and is, as the author says, «intended as a study, through typical figures, of a race whose persistence is the most remarkable fact in the history of the world.» It is divided into two parts, the first of which gives the title to the whole, and describes life in the London Ghetto, its sordid squalor and rigid ritualism, combined with genuine religious faith and enthusiasm. The wretched inhabitants, huddled together in misery, and constrained to keep many fasts not prescribed in the calendar, are still scrupulous about all the detailed observances of their religion, and bound by a remarkable loyalty among themselves. A good example of their subjection to form is shown in the rigid but kindly Reb Shemuel, who would give the coat off his back to help a needy Jew, and yet could ruin his daughter's whole life on account of an unimportant text in the Torah. The second part, ‹Grandchildren of the Ghetto,› develops some of the characters who are children in the earlier portion, and also introduces us to the Jew who has acquired wealth and culture, while retaining his race characteristics. This division of the book deals rather with the problems of Judaism, both of the race and of individuals. It shows the effects of culture on different types of mind, and gives us the noble aspiration of Raphael Leon, the profound discontent of Esther, the fanatical zeal and revolt of Strelitski, and the formalism of the Goldsmiths, serving merely as a cloak for their ambition. There are many touches of the author's characteristic wit and irony. He tells of the woman «who wrote domestic novels to prove that she had no sense of humor»; and makes certain wealthy Jews say with apparent unconsciousness, that they are obliged to abandon a favorite resort «because so many Jews go there.» The book raises problems that it does not solve; but the masterly and sympathetic exposition of the Jewish temperament invites a better comprehension of that wonderful race.

Colonel's Opera Cloak, The, a novel by Mrs. Christine Chaplin Brush, was published in the 'No Name Series,' in 1879. It is an example of the lightest kind of fiction, handled with grace and skill, and in a happy spirit of comedy. The originality of the book lies in the choice of the hero, the Colonel's Opera Cloak, a large blue coat lined with scarlet and having gilt clasps. This cloak is the property of Colonel St. John, a Southern gentleman ruined by the war. He does not appear in the story, but the cloak plays a prominent part in the fortunes of his family. After it has been in pawn on one occasion, its return to the bosom of the family is thus described: —

«Pomp opened the door. The cloak lay on the steps, like a lost lamb come back to the fold, or a prodigal son, or a shipwrecked mariner. 'O massy gracious!' said Pomp, bearing it into the family circle in the front parlor, where all the gas-lights were blazing, and the shades were still raised. 'Massy gracious, Miss Leslie, what you tink? Dat ar op'ra cloak's done come ob hisself, paid his own pawn ticket, an' done rung de bell! I see his brass knobs a-wigglin' when I opened de do'. De days ob de mir'cles am returned.'

The Christian, by Hall Caine, published in 1897, is a romance of to-day. For the most part the scene is laid in London. The main characters are Glory Quayle, the granddaughter of a Manx clergyman, and John Storm, the son of a nobleman and nephew of the prime minister. Glory has actor's blood in her veins; John is a religious enthusiast whom his father, disappointed in his choice of life, disinherits. The girl goes to London as a hospital nurse; the man, as assistant clergyman of a fashionable church. But she is soon tired of a life she is unfitted for, and longs for pleasure, change, excitement; while he is sickened at the worldliness, fraud, and pretense of West End piety, and resigns his position to join a monastic brotherhood,— finding, however, after a year of trial, that the ascetic retirement from the world is not the true religious ideal for him. The thought, too, of Glory mingles ever subtly with the thought of God. Meanwhile, she has had some hard knocks in the struggle to get on the stage and show her unusual powers. She becomes a music-hall singer, to John's great distress, and for a long while he keeps away from her and her fashionable friends. But his desire to save Glory's soul — and to win the girl herself — leads him to a declaration, and he finds he is loved in return; but she is unwilling to give up her profession and associate herself with him in his work. She makes a brilliant début as a star on the regular stage. Father Storm breaks down as a hermit and a crusading Christian, and ends in failure. The details of London life are spectacular, and the object of the book seems to be to show the inadequacy of London churches to save the city.

Casa Braccio, by F. Marion Crawford, was published in 1896, and is one of the author's stories of Italian life. Angus Dalrymple, a young Scotch physician, falls in love with a beautiful nun, Sister Maria Addolorata, who is of the distinguished Roman house of Braccio. She is in a convent in Subiaco, near Tivoli. Dalrymple persuades her to run off with him, and they fly, pursued by the curses of Stefanone, the peasant father of a girl whose hopeless love for Angus leads to her suicide. The scene then shifts to Rome, seventeen years having elapsed. Dalrymple appears with his daughter Gloria, the mother having died. Gloria is very beautiful and sings superbly. She is loved by two men: Reanda, a gifted Italian artist, and Paul Griggs, an American journalist. She marries the former; but after a while leaves him and lives with Griggs, gives birth to a child by him, and kills herself. Before her death she writes to Reanda, confessing to him that she deplores having left him and has always loved him. The letters containing the admission are sent by Reanda to Griggs, out of revenge, and break his heart, for he has idolized Gloria. Meanwhile the father, Dalrymple, is at last tracked down and murdered by Stefanone, the peasant of Subiaco, in a church where the Scotchman was musing on his wife's memory. The first half of the novel is much the best.

Carissima, The, by the lady who chooses the pen-name of «Lucas Malet,»—and who is a daughter of Charles Kingsley,—is a character-study of a most subtle description. The heroine, Charlotte Perry, affectionately called Carissima, is a «modern» young woman, very pretty and charming, apparently full of imagination and sympathy, and a lover of all things true and beautiful. She is engaged to Constantine Leversedge, a manly, straightforward, honest Englishman, who has made a large fortune by hard work in South Africa, and who adores his beautiful fiancée. At the Swiss hotel, where Leversedge and the Perrys are staying, she meets an old friend, Anthony Hammond, who tells the story. Hammond finds out that Leversedge is suffering from an extraordinary obsession or incubus; he is haunted by a dog, which he had once killed. He never sees it except at night, and then he sees only its horrible eyes; but he can feel it as it jumps on his knees or lies against his breast in bed. Hammond advises him to tell Charlotte of this apparition, and she accepts the revelation with great courage, professing her willingness to help her lover to drive the horror from his mind. She declares her only fear to be that instead of conquering the hallucination, she may, after her marriage, come to share it. Leversedge offers to give her up; but she bravely sticks to her promise, Leversedge telling her that if the grisly thing finds her out, he will free her by taking his own life. On the night after the wedding, she cries out in terror that she sees the dog. Her husband, horror-stricken that what he dreaded has happened, yet implores his wife to stay by him, to help him fight the spectre; certain that together they may lay the ghost. Then she tells him that she will not remain; that she does not love him; that she has lied about the dog, playing a trick to get rid of him. The trick is successful, for the next morning Leversedge's body is found in the lake. The Carissima assumes the properly becoming attitude of despair, but it is plain that she will marry another lover. The book displays a skillful intricacy of subordinate causes and effects, but its chief interest lies in the study of the Carissima, who seems an angel but who is «top-full of direst cruelty.» Lucas Malet's workmanship recalls Henry James, and the book has its charms in spite of the unattractive plot.

Child of the Jago, A, by Arthur Morrison, published in 1896, is a sadly realistic sketch of life among the slums of London. The Jago is a name given to certain streets in the neighborhood of Shoreditch, East City. The author knows the district from residence there, while he was in the employment of a humanitarian society. The «child» is Dicky Perott, whose father, Josh Perott, is a thief, bruiser, and murderer, who ends on the gallows. The lad is bred to vice as the sparks fly upward, and what few feeble efforts he makes towards a better life are nipped in the bud. Yet he has his own queer, warped code of ethics; and when he is stricken down by a knife in a street row, dies with a lie on his lips to shield the culprit. Dicky feels that on the whole, death is an easy way out of a sorry tangle. The Jago scenes are given with photographic distinctness, the dialect is caught, the life both external and internal—sordid, brutal, incredibly vicious, yet relieved with gleams and hints of higher things—is depicted with truth and sympathy. The study of Father Sturt, the self-sacrificing clergyman, is a very suggestive setting forth of the difficulty of helping these demoralized human beings. The story is one of great power, very sombre and painful, but valuable as a statement of the real conditions among the lowest class of London poor.

Maureen's Fairing, by Jane Barlow. This delightful collection of eight short stories, descriptive of Irish peasant life, first appeared in 1895, and its title is that of the first story. Maureen O'Dell is a blind girl with a brother Rody, who is not «too bad-manin' a poor lad whatever, but sorra the ha'porth of use. Moonin' about the place from mornin' till night; but rael good he is to Maureen. He'd be hard set to make more of her if she could see from this to the land of Agypt and back again.» It is his custom to sit with her and watch the wild rabbits coming out to play in the dusk, but he tells her they are fairies. On the night on which the story begins, he tells her they are holding «a cattle fair, no less, wid every manner of little baste a-dhrivin' out to it, only the quarest little bigness on them that ever you beheld. There's a drove of bullocks. The whole of them 'ud trot aisy on the palm of me hand. But what 'ud you suppose they've got be the way of cattle pens? The peelin's of the apple you had aitin' here last night.» Rody's descriptions are interrupted by the arrival of Christy M'Kenna, who unwittingly destroys Maureen's belief in fairies and in Rody as well, by speaking of the rabbits. Grieved at his mistake, he tries to atone for it by describing his adventures at sea. Then he makes her a «fairing,» or present, of a shell he had picked up on the beach at Jamaica, and promises to come the next day and show her others. A few weeks after, Mrs. O'Dell in telling of her good luck says: «Goodness help you lad, sez I, and what at all will you be doin' wid only a dark wife to keep house for you? And sez he to me, ‹Bedad ma'am, I'll tell you that aisy, if you'll tell me what I'm to do widout her; for me soul to the saints, if I know, be any manner of manes.›»

Casting Away of Mrs. Lecks and Mrs. Aleshine, The, by Frank R. Stockton. This chronicle sets forth the curious experiences of Mrs. Lecks and Mrs. Aleshine; two middle-aged widows, from a little New England village, who, having «means,» decide to see the world and pay a visit to the son of one of them, who has gone into business in Japan. On the steamer crossing the Pacific they meet a young Mr. Craig, who tells the story. The two ladies and Mr. Craig are cast away in most preposterous circumstances, on a lonely isle in mid-ocean. Many of the scenes, like the escape from drowning of the two widows, are of the very essence of true humor, of a grotesque form; and the story-teller's invention never once flags. The tale presents, intentionally of course, neither evolution nor climax, but only a succession of the oddest incidents. It is a good example of Stockton's unique method of story-telling—the matter extremely absurd and the manner extremely grave, the narrative becoming more and more matter-of-fact and minutely realistic, as the events themselves grow more and more incredible.

Heaps of Money, by W. E. Norris, 1877, was the earliest of that clever author's stories, and won instant favor from competent critics. The heroine, Linda Howard, an earl's granddaughter, spends her young life wandering about the Continent with her somewhat disreputable father, who ekes out a slender income by great skill at *écarte*. At nineteen she inherits a large fortune from an uncle, and the scene changes. The Howards return to their native land, where Linda is quickly launched into society, and sought after by the matchmaking mammas of penniless sons. In the social experiences that follow, she discovers that life when one has heaps of money is quite as difficult an affair as when one has to count every shilling. This early story reveals the qualities which have made Mr. Norris so successful a novelist. He sees life from the point of view of the man of the world, but without cynicism or superciliousness. His personages are lifelike, his dialogue is always good and often brilliant, his story comes from the natural evolution of his characters, his insight into human nature is keen, he is often witty and always humorous. In no sense an imitator, Mr. Norris's style and manner remind one of Thackeray, chiefly perhaps in the ease with which each artist handles his material.

Heart of Midlothian, The, by Sir Walter Scott. ‹The Heart of Midlothian,› by many called the finest of the Waverley novels, was published anonymously in 1818. It takes its name from the Tolbooth or old jail of Edinburgh (pulled down in 1815), where Scott imagined Effie Deans, his heroine, to have been imprisoned. The charge against her is child murder, from which she is unable to clear herself. Her half-sister Jeanie, though loving her devotedly, on the witness stand cannot tell the lie which might save Effie. But when sentence of death is pronounced on the unhappy girl, Jeanie shows the depth of her affection by going on foot to London to get a pardon from the King, through the influence of John, Duke of Argyle. The latter obtains an interview for her with Queen Caroline and Lady Suffolk, and though at first the case seems hopeless enough, she procures the pardon. Before Jeanie has reached home, Effie (whose pardon carried with it banishment from Scotland) has eloped with George Staunton, her lover. The sisters who had last met when Effie was sitting on the bench of the condemned, do not meet again for many years, when Effie reappears as Lady Staunton, a woman of fashion. Her husband has succeeded to a title, and no one but her sister knows her as the former Effie Deans. By a strange combination of circumstances, Jeanie, now married to a Presbyterian minister, learns that Effie's son is alive. He had been given by Meg Murdockson, who attended Effie in her illness, to an unscrupulous woman. Sir George Staunton, on learning these facts, anxious to discover his son, traces him to a certain troop of vagabonds, of which Black Donald is chief. In an affray growing out of the effort to arrest Black Donald, Sir George is shot by a young lad called «the Whistler,» who later proved to be the lost son. Lady Staunton, overcome by the tragedy, after vain efforts to drown her grief in society retires to a convent in France. Although she takes no vows, she remains there until her death. Her influence at court accomplishes much for the children of her sister Jeanie. The husband of the latter, Reuben Butler, has been given a good parish by the Duke of Argyle, whom Jeanie Deans's heroism had made a friend for life.

‹The Heart of Midlothian› is notable for having fewer characters than any others of Scott's novels. It has also a smaller variety of incidents, and less description of scenery. One of the most remarkable scenes in all fiction is the meeting of the two sisters in prison under the eyes of the jailer Ratcliffe.

The plot was suggested to Scott by the story of Helen Walker, who unable to tell a lie to save a sister's life, really walked barefoot to London, and secured a pardon by the help of John, Duke of Argyle.

Dr. Sevier, by George W. Cable (1882), is one of the author's group of stories of life in New Orleans. The time of the action is just before the war, when the city was at the height of its prosperity. Dr. Sevier, the brusque, laconic, skillful, kind-hearted physician, is less the central figure than his young beneficiary, John Richling, the son of a rich planter, who having estranged his family by marrying a Northern girl, has come to the metropolis of the South to earn his living. The struggle of the Richlings, unequipped for the battle of life, against poverty and sickness, forms the plot of the story, which is glowing with local color and filled with personages peculiar to the place and time. There is no plot in the sense of a complicated play of forces, or labyrinth of events; but the interest lies in the development of character under conditions supplied by an untried environment. The scope of the book is wide and the detail extremely minute.

His Father's Son, published in 1896, by James Brander Matthews, is a novel dealing with the latter-day aspects of Wall Street speculation, the social influences directly or indirectly traceable to the spirit of respectable gambling. A stern father of Puritan stock, uncompromisingly orthodox, even harshly just to himself and others, in all other matters but those associated with deals in futures and in the stock market generally, has a son who inherits from his mother a disposition facile, impressionable, morbidly sensitive to moral questions, and devoid of the iron strength of will that has produced his father's business success. The son, gradually discovering his father's inability to see or confess any moral lapse or dishonesty in business methods that trade upon uncertainty and just cleverly evade legal responsibility, gradually disintegrates throughout morally and goes to ruin. The stress and stir of a great city mirrors itself here, as in Mr. Matthews's other efforts in fiction,—‹The Story of a Story and Other Stories›; ‹Vignettes of Manhattan›; and ‹Tom Paulding,› an excellent boys' tale, full of interest for younger readers.

His Natural Life, by Marcus Clarke. This thrilling tale, which was published in 1876, sets forth the working and results of the English system of transportation. It is the story of a convict in Australia. It opens in England. In 1827 Lady Devine confesses to her husband that he is not the father of her son, now 22 years old, who is the child of Lord Bellasis. Her husband agrees to keep her secret if her son Richard quits the house forever. Richard is supposed to sail for India in a ship which is burned, with all on board; but in reality, on leaving the house he stumbles over the dead body of Bellasis, is discovered beside it, accused of the murder, and transported to Australia, where he suffers tortures as a convict, escapes, and is recaptured several times. During one of these escapes he saves the life of Lieutenant Frere and Sylvia Vickers, set on shore by mutineers to die. Once in safety, Frere takes all the credit to himself; and Rufus Dawes, as Richard is now called, is again imprisoned. Sylvia, recovering from fever, forgets everything, and marries Frere, believing him her savior. Rex, a fellow-convict, discovers Dawes's identity, escapes to England, impersonates him, and enjoys his wealth, Sir Richard having died before he could disinherit him. Lady Devine discovers the imposture, and tells him that Richard was son of Bellasis and heir to nothing. He confesses that he too was the son of Bellasis, and committed the murder for which Richard suffers. Sylvia learns to know her husband's cruel nature, and sails for England. Richard escapes, secretes himself on board the same ship; a storm arises; he tries to save her, but they perish together.

His Majesty Myself, by W. M. Baker. This clever and striking story was originally published in the ‹No Name› series in 1879. It attracted unusual attention, partly because it was supposed to portray the character of a preacher who was at the time making a sensation by his somewhat extravagant methods of preaching. Donald McGregor, arriving in New York a poor Scotch immigrant, prospers by industrious attention to business, and sends home for his two sisters, Elspeth and Jean. Jean, his favorite, marries Stephen Trent, a planter, who takes her to his Southern home. Elspeth soon after marries Mr. Thirlmore, a Vermont farmer, who shortly dies, leaving her a widow with one son; and McGregor, selling his city business, settles down on the farm with her. Mrs. Trent also has a son about the same age as her sister's, who is left an orphan at the age of sixteen, and is taken by his uncle to his Northern home. The two cousins develop opposite characteristics: Trent is emotional and sensitive, while Thirlmore is dull, undemonstrative, self-seeking, and obstinate. The cousins prepare for and enter college together, at Old Orange. After their graduation they meet and marry two sisters, Peace and Revel Vandyke. Thirlmore, whose sole aim is self-advancement, enters the ministry; and being called to the city, builds up a large parish, attracting audiences, apparently by his utter lack of reference to the Bible in his sermons, and by his discourses on popular matters. Trent, after graduating from the medical school, becomes a struggling doctor. McGregor, visiting his nephews, is shocked by what he hears of Thirlmore's church, and is charmed with Trent's little daughter Jean, who reminds him of his idolized sister of the same name. He alters his will, in which he had bequeathed his wealth to the prosperous minister, and transfers his property to Trent to be held in trust for Jean. At his death, Trent's family acquire the comforts so long denied them. Thirlmore's church breaking up soon afterwards on account of financial difficulties, he retires with his wife to the Vermont farm, there to pass the remainder of his days. The chief motive of the book seems to be a study in heredity, and a certain repulsion exercised upon each other by relatives through the very characteristics which they derive from their common ancestry.

Hon. Peter Sterling, The, by Paul Leicester Ford (1896), is a distinctly American novel. As a political story, it shows a grasp on municipal politics; and as a novel, insight into the human heart. It introduces its hero as a Harvard student in the early seventies. His father has been a mill overseer, and Peter does not belong to the fashionable New York set, to which he is admitted through a favor which he has done by chance for Watts d'Alloi, its leader and the handsomest man in his class. In spite of striking differences in character and circumstances, the two become firm friends. Soon after his graduation, Peter falls in love; but when he is refused, persuades himself to be the cheerful best man at the lady's wedding. He begins to practice law in New York, gains clients slowly, becomes a favorite with his neighbors, and enters politics, becoming in time a «boss.» But Peter is a «boss» with clean hands and a pure heart, and the aim of the author is to show what might be accomplished in politics by men of this high stamp. Nor in his new employment does Peter neglect his profession. On the contrary, he rises to great dignity and a large income. The character of Peter Sterling is finely drawn, and many of the minor actors in the story are true to life: Miss De Voe, Ray Rivington, Dorothy Ogden, Bohlman the brewer, Dummer his attorney, and the various politicians in whom many persons will recognize real portraits.

Roman Singer, A, by Francis Marion Crawford. (1884.) Nino Cardegna, the Roman singer, is the adopted son of Cornelio Grandi, who tells the story. Cornelio is the last of the Conti Grandi, and has been forced to sell his estate at Serveti and pursue a professor's life at Rome. Nino has the audacity to fall in love at first sight with Hedwig, daughter of Count von Lira. Won by the beautiful tenor voice, Hedwig fully returns his love. They arouse the suspicions of the father, a «cold, hard, narrow man,» who secretly carries his daughter to an obscure castle in the Abruzzi.

Nino searches Paris and London in vain for a trace of Hedwig. Meanwhile his father gets a hint of the probable whereabouts of the Liras, and immediately starts on a search for them. Careful inquiries extract the desired information. He takes up his abode near the castle, and at last, by enormous bribes to a servant, secures an interview with Hedwig. From her he learns of her great unhappiness; of her father's purpose to keep her a prisoner until she consents to marry Benoni, a rich Jew; and of her own determination never to yield.

When Nino arrives he seeks the count, and asks for his daughter's hand. He is refused, and thereupon determines to take her away without her father's consent, if it is her own wish. Hedwig succeeds in escaping to Nino by an unused stair and door. On mules that are in readiness they climb the Abruzzi to points that horses cannot reach. After being married at a little village in the mountains, they return to Rome, where there are interesting scenes with the old count, who refuses to be reconciled, and with Benoni, who turns out to be insane.

The story ends with the prospective return of Grandi to his old estate at Serveti. The charm of this book is in its good, healthy romance, its honest, straightforward love-making without mawkish sentimentalism. With its strong Italian atmosphere, and its ingenious situations following one another in quick succession, it carries us quite out of ourselves. The characters are strongly and consistently drawn.

Love and Quiet Life, by Walter Raymond. The scene of this pleasing story is laid in the little village of Sutton, Somersetshire, in the early part of this century. James Burt, a retired clergyman of gentle breeding, leads a life of solitude and study, his only companion being his daughter Marion. A young clergyman named Percival is called to the parish in the village, and his modern ideas arouse suspicion in the minds of the simple villagers, who believe him to be a papal emissary in disguise. During this period of unpopularity he is championed by the Burts, and falls in love with Marion, who does not reciprocate his affection, but gives her heart to a young man named Hensley, who has recently come, a stranger, to the village. Hensley's agreeable manners and knowledge of the world at first appeal to Mr. Burt, as well as to his daughter; but before long he learns through Percival that Hensley has led a life of dissipation and is addicted to gambling. He breaks the news to Marion, who confesses her love for Hensley. Her father then tells her the sad history, which she has never before known, of her own mother, who ran away from her home with one of her husband's trusted friends. Marion, shocked at this disclosure, agrees to give up her lover, and prepares to devote her life to her father. Soon after this Mr. Burt dies, and Marion's thoughts again revert to her lover Hensley; but she finds that he has betrayed a young village girl, whom she takes under her protection, and relinquishing all thoughts of marriage, devotes herself to the care of the woman and her child. Mr. Percival still loves Marion, and would gladly marry her; but she prefers to live on with the memories of her first and only love.

In this story the author has shown himself a faithful student of the West Country folk, and he has presented a truthful picture of a phase of English life which he realized to be rapidly passing away. He has gone straight to nature and to human life for his material, has searched for the old and quaint, and has presented nothing that he has not found. The work is refreshing, and characterized by keen penetration, humor, and delicacy of touch, and is endowed with rare tenderness. It was first published in 1873. He has since written the novel 'Misterton's Mistake.'

Cranford, by Mrs. Gaskell. Cranford is a village in England (identified as Knutsford); and the story of the quaint old ladies there — who scorned the «vulgarity of wealth» and practiced «elegant economy» — is told by Mary Smith, a sympathetic and discerning young person from the neighboring town of Drumble. During her first visits in the village stately Miss Deborah Jenkyns is alive; but afterwards she dies, leaving her gentle sister Miss Matty to battle with life and its problems alone. Miss Matty lives comfortably, and is able to entertain her friends in a genteel way, until the bank fails, and then she is obliged to keep a little shop and sell tea. In the end her long-lost brother Peter comes home from India with money enough to enable her to live as becomes a rector's daughter. The other characters are great-hearted Captain Brown, who is killed by the train while saving a child's life; Mr. Holbrook, Miss Matty's old lover; the Honorable Mrs. Jamieson and her sister-in-law Lady Glenmire, who afterwards marries Mr. Hoggins the doctor; Miss Betty Barker and her cow, famous for its suit of gray flannel; Miss Pole and Mrs. Forrester. Some of the chapters in ‹Cranford› tell of old love affairs and old letters, and others of the society and various incidents of village life. It holds its place as one of the best stories of its kind. Mrs. Gaskell was born in 1810; and ‹Cranford› was first published in 1853.

Guardian Angel, The, by Oliver Wendell Holmes. The author says in his preface: «I have attempted to show the successive evolution of some inherited qualities in the character of Myrtle Hazard.» The story opens in 1859 in the New England village of Oxbow. Myrtle, a beautiful orphan of fifteen, born in tropical climes, descended from a line of ancestors of widely varying natures, lives with an austere and uncongenial aunt, who fails utterly to control her turbulent, glowing impulses. Disguised as a boy she runs away, is rescued from drowning by Clement Lindsay, a handsome young sculptor, and brought home by Professor Gridley. An illness follows which leaves her for a time hysterical, highly impressionable, prone to seeing visions, and taking strong fancies. Thanks to the watchful care of Professor Gridley (whom she afterward calls her «Guardian Angel») she emerges safe from this state, and is sent to a city school to complete her education. Among her suitors is Murray Bradshaw, a lawyer possessed of the secret that under an old will she is likely to come into a large fortune. He plots to win her, but is balked by Professor Gridley; and she gives her love to Clement Lindsay, who joins the army and rises to the rank of Colonel. During the war she goes with him to the front; and «In the offices of mercy which she performed . . . (in the hospital) . . . the dross of her nature seemed to be burned away. The conflict of mingled lives in her blood had ceased.» Dr. Holmes's characteristic wit is shown in many of the shrewd sayings of the kindly old Professor and other characters, and his delightful enthusiasm makes the book more interesting than most more formally constructed novels.

Myths of the New World, The. A Treatise on the Symbolism and Mythology of the Red Race of America. By Daniel G. Brinton. (1868. Revised Edition, 1876.) A work designed more as a study of natural religion than as a contribution to science. It is offered to the general reader rather than to the inquirer into the antiquities of the Red Race of America. It discusses the Red man's ideas of God; of the origin of man; of the nature of the soul and its destiny; of sacred numbers; and of symbols of the bird and the serpent: also the Red Indian myths of creation, of the Deluge, of the last day, of water, fire, and the thunder-storm. The Indian usage of priesthood is explained, and the Indian contribution to universal religion pointed out. The book is, as it was designed to be, a thoughtful study of an interesting problem.

Birds of America, The, the monumental work of John James Audubon, the great American naturalist, was published first in England between the years 1827 and 1830. It contained colored illustrations of 1,065 species of birds. The text of this remarkable book is descriptive of the habits and manners of the birds observed by Audubon himself in his long wanderings over the North-American continent. Aside from its scientific value, it is most interesting because written throughout with the same enthusiasm which prompted the original investigations of the author.

Bird, The (‹L'Oiseau›), by Jules Michelet. In the year 1855 the eminent historian took up the study of natural science, as a relief from the too great strain of continued observation of the course of human events; and in three volumes, of which ‹L'Oiseau› is one, he treated of non-human nature in a manner sympathetic and stimulating, but thoroughly imbued with his peculiar ethical and scientific theories. These works partook of the exceeding popularity which had met his studies in human history; and naturally, for they had all the charm of style, the grace and color and poetic feeling, which belonged to Michelet, together with the interest of an entirely novel attitude toward the subject presented.

‹L'Oiseau› is less a treatise on ornithology than a biography of the bird, and as a translator says, «an exposition of the attractiveness of natural history.» It tells the story of bird-life in a delightful, somewhat discursive fashion, as the story of a being like ourselves. A hint of Pantheism, a suggestion of metempsychosis, a faint foreshadowing of Darwin, infuse the story of the birds as told by Michelet. Through it breathes a tender love for nature, a love which strove rather to establish a sympathy between man and his environment than to inform him concerning it. The author says that he shall try «to reveal the bird as soul, to show that it is a person. The bird, then, a single bird,—that is all my book; but the bird in all the variations of its destiny, as it accommodates itself to the thousand vocations of winged life. . . . What are these? They are your brothers, embryo souls,—souls especially set apart for certain functions of existence, candidates for the more widely harmonic life to which the human soul has attained.» This conception colors the whole treatment of the subject. A translation, with illustrations by Giacomelli, was published in London and New York, 1869, three years after it first appeared in Paris.

Black Beauty, His Grooms and Companions, by Anna Sewall. This story, written in the form of a horse's autobiography, is really a tract on the proper treatment of horses. Black Beauty, a high-bred gentle creature, accustomed to kind treatment in a gentleman's stables, has his knees broken by a drunken groom, and is so much disfigured that he is sold to the keeper of a livery stable. In turn he becomes a cab-horse, a cart-horse, then a cab-horse again, and finally, when he is utterly broken down by overwork and hard treatment, he is bought by a farmer who recognizes his good blood, and nurses him patiently into health again. He is then sold to a family of ladies, whose coachman is an old friend, and in whose stable he passes the rest of his days happily. The story is told with simplicity and restraint, and without a word of preaching is the best of sermons. Its vogue has been great, and its influence very wide.

Agriculture (‹Agricultura›), by Terentius Varro. The best work on this subject that has come down from the ancients. It is divided into three books, preceded by a long preface addressed to Fundania, the author's wife. The first book contains sixty-nine chapters, and treats of agriculture in general: the nature of soils; the places most suitable for a farm; the attention that ought to be given to sheepfolds, stables, and cattle-sheds; the right kind of casks for wine, oil, etc.; the necessary domestic animals, including the watch-dogs. The author then turns his attention to the cultivation of the vine, of the olive, and of gardens. He designates the work of each season, and tells when and how seed should be sown, and crops gathered in and preserved. In the eleven chapters of the second book, Varro speaks of the care and training of beasts, and their profitableness. The third book, consisting of seventeen chapters, is devoted to the *villaticæ pastiones*,—that is, to the care of the poultry-yard, and to hunting, fishing, the keeping of bees, and the propagation and care of fish. The book, once a great favorite, now belongs among the curiosities of literature.

Agriculture (‹L'Agriculture›), a French translation by Clément Mullet of the Book of Ibn-al-Avvam, written in Arabic, in the twelfth century. Besides preserving a multitude of quotations from lost Latin and Greek authors, it gives very interesting details of the life and domestic economy of the Arabs in Spain. It enters fully into the administration of rural property, the interior life of the household, the treatment of workmen, and the position of the wife. The author discusses everything connected with agriculture; but is especially instructive on aromatic plants, and the different methods of distilling perfumes from them. We have also an account of the superstitions that prevailed among the Moors of the period in the rural districts.

Agriculture (‹L' Agriculture,›), a didactic poem by Rosset. It is remarkable as being the first georgic poem in the French language. The subjects dwelt on are fields, vineyards, woods, meadows, plants, kitchen-gardens, ponds, and English gardens. While it contains some very fine descriptive passages, the work on the whole is cold and monotonous.

Agriculture and Prices, A History of, in England from the year after the Oxford Parliament (1259) to the commencement of the Continental War (1793). By James E. Thorold Rogers (8 vols., 1866–98). A work of immense research and monumental significance, undertaking to recover aspects of the history of the people of England which contemporary records of prices of every kind give the means of knowing. Until this great work met the want there was a great lack of satisfactory information on prices in mediæval England. It is possible now, through the immense breadth of record spread on the printed page by Professor Rogers, and through his admirable summary of fruits of research, to study almost every particular of the lives of the occupants of the soil of England; particulars as to the land, as to farms and farming, and as to every fact of the daily life of the landlord, the farmer, and the laborer. There is thus recovered for history no small portion of the bygone life of the English people; and with this, much light is thrown on principles of political and social economy which must be taken account of, not only by the philanthropist, but in all wise governmental administration.

Agriculture: ‹De Re Rustica,› by Columella. It consists of twelve books, of which the tenth is in verse and devoted to gardens. The work is preceded by an introduction, in which the author deplores the contempt into which agriculture has fallen. He sees on all sides schools open to teach rhetoric, dancing, and music. Even mountebanks, cooks, and barbers are fashionable, and infamous houses in which gambling and all sorts of vices that ruin youth are patronized; while for the art of fertilizing the earth there are neither masters nor pupils, neither justice nor protection. The author begins with general views on agriculture and rural economy, and concludes with a sort of agricultural calendar, in which he points out the labors to be performed according to the order of the seasons. The work is much consulted by scholars, who find in it many valuable details on important points of Roman civilization. The style has all the purity of the Augustan age.

Old Story of My Farming (‹Ut Mine Stromtid›), by Fritz Reuter, appeared in Olle Kamellen (1860–64). The ‹Stromtid›—the best-known novel of the noted Platt-Deutsch humorist—is considered by competent critics to equal the best productions of our great English humorists, Sterne and Dickens, and is thoroughly fresh, sound, and hearty in tone. Its characters are masterpieces of delineation, and have become familiar to readers of many tongues. The delicious creation of the inspector emeritus, Uncle Zacharias Bräsig, is one of the triumphs of modern humor; and it is not only in the Low German speech that quotations are made from «de lütte Mann mit den rötlich Gesicht und de staatsche rode näs» (the little man with the reddish face and the stately red nose). One of the best portions of the book is his speech before the Rahnstadt Reform Club, on the subject, «Whence arises the great poverty in our city?»

Almost equally popular characters are Hawermann, «un sin lutt Dirning» (his little maid), and Triddelfitz. The quaint oddity of the Platt-Deutsch lends itself peculiarly well to the quality of Reuter's humor, and the material of his story shows by its vivid reality that it was drawn from the personal experience and observation of the author. The ‹Stromtid› was the last and best of Reuter's novels founded on life in the Low German countries.

Little Barefoot. From the German of Berthold Auerbach. This Black Forest peasant story relates with rustic simplicity how two children, Amrie and her brother Danie, are left orphans with their home broken up; and how, not understanding what death means, they wander back night after night to the deserted woodcutter's hut where they lived with their parents, and lifting the latch, call again and again: «Father, Mother.» They are separated, and brought up as parish orphans, Amrie living with brown Mariann, an old woman who is called a witch, but who is kind to her. The dreamy, imaginative child passes her lonely days on the common as goose-girl; and to save her earnings for her little brother Danie, goes without shoes, thus winning the name of «Little Barefoot.» An old friend of her mother, who has married the richest farmer in the adjoining district, offers to adopt her; but on Amrie's refusing to forsake her brother, she hangs a garnet necklace round the child's neck, and tells her if she is ever in need of a friend to come to Farmer Landfried's wife. Amrie is promoted to be maid in the family of the rich peasant Rudel, whose daughter Rose treats her with scorn; but one day Rudel's young daughter-in-law takes pity on the pretty Barefoot, and dresses her with her own hands for a village wedding. Here Amrie dances with a stranger, a handsome youth, who has ridden to the Feast on a fine white horse, and who chooses no partner but her. She has one day of perfect happiness, and is still dreaming of her unknown partner when she sees him riding up to Farmer Rudel's door, having been sent by his parents, the wealthy Landfrieds, to seek a bride. They wish him to marry Rudel's Rose; but the youth, on beholding again his pretty partner, has eyes only for her, and finding that Rose treats her cruelly, he comes to the rescue and carries her off on his white horse. When they approach his father's farm to which he is expected to bring a less humble bride, John's heart fails him; but the brave «Little Barefoot» goes before him, charms his old father with her artless sweetness and tact, and showing his mother the necklace she once gave her, appeals to the kindness of her dead mother's friend. So the old people's hearts are melted, and they give her a grand wedding. Danie is made head dairyman on the great farm; and when Amrie's first child comes, she is christened Barbara, but is always called by her father «Little Barefoot.»

On the Heights (‹Auf der Höhe›) by Berthold Auerbach, (1865,) is considered the author's finest work. The charm of the story is not conveyed in a synopsis of the plot. Countess Irma von Wildenort has been placed by her father, Count Eberhard, a recluse, at a German court. Her beauty and intellectual vivacity attract the King, somewhat wearied by his Queen's lofty and pious sentiments and her distaste for court festivities. Early in the story the Queen gives birth to the Crown Prince, for whom a wet-nurse is found in the person of Walpurga, an upright, shrewd peasant woman, who, for the sake of her child's future benefit, reluctantly accepts the position. She is full of quaint sayings, and her pious nature finds favor with the Queen. Her naïve descriptions of court life are very entertaining. From the same mountain district as Irma, Walpurga acquires some influence with her, and she quickly detects the unspoken love of the King for her; but Irma disregards her friendly warnings. The Queen is apparently unaware of their increasing infatuation. Irma, becoming restless and unsettled, visits her father, who solemnly warns her against the temptations of court life. She is drawn back irresistibly to court, and the King reveals his passion for her by kissing the statue of which she is the model. Irma, in a sort of ecstasy, submits for a moment to his caresses. For a time she lives as though in the clouds. The Queen's friendship for her increases, and her Majesty resolutely banishes her occasional suspicions of evil.

Walpurga returns home laden with gifts and money, and she and her husband, Hansei, buy a farm on the mountain. Irma's father meanwhile receives anonymous letters, wrongfully representing her as the King's mistress. The shock of the accusation mortally prostrates him, and Irma is summoned in haste to his death-bed. Unable to speak, he traces one word on her forehead and expires. She falls unconscious. Letters of condolence arrive from their Majesties; the King's inclosure one of passionate longing; the Queen's so full of affection and confidence that remorse seizes Irma. She writes her guilt to the Queen, and resolves to drown herself. In her wanderings she comes unexpectedly on Walpurga and her family, on the way to take possession of their new home. She implores protection from herself; and in the care of Walpurga and the grandmother, she lives for a year «on the heights,» writing a journal of philosophical and religious rhapsody.

Tormented by remorse, she grows weaker in body, while her soul becomes purified of its earthly passion. Gunther, her father's friend, absolves her from his curse; and, her spirit freed, she passes away in the presence of the King and Queen, now happily reconciled.

Improvisatore, The, by Hans Christian Andersen. This romance is probably the best known to English readers of all the works of Danish literature, and its translation by Mary Howitt has become itself a classic. The work possesses the threefold interest of an autobiography of the author, a graphic description of Italy, and a romance of extremely emotional and passionate type. To those English and American tourists who knew Rome in the time when the beggar Beppo still saluted them with his *bon giorno* on the Piazza de Spagna steps, the story will serve almost as a narrative of their impressions of the ruins, the galleries and churches of Italy. It is to be classed with its great Italian contemporary ‹I Promessi Sposi› of Manzoni, and the ‹Corinne› of Madame de Staël, the national type of genius of the several authors presenting in these three works a very interesting contrast. All three are intensely romantic,—‹Corinne,› with the classic reserve of the Latin race; ‹I Promessi Sposi,› with the frank naturalness of the Italian; the ‹Improvisatore,› with the suppressed warmth of the Teuton.

The story of the ‹Improvisatore› is related by one Antonio, a poor chorister boy in Rome, whose voice and quickness in improvisation are at once his fortune in bringing him into the favor and patronage of the aristocracy of Rome, Naples, and Venice, and the cause of many heart-breaking alliances and disengagements with the charming women of various types who come under the spell of his genius and personal attractions. The events of the story bring to the reader a vivid sense of participation in the successive scenes of the Roman church festivals: the Pifferari at Christmas, the Ara Cœli Bambino, and the boy orators at Epiphany, the Corso races and the Senza Moccolo of the Carnival, the Miserere of the Holy Week, and the illuminations at Easter. The chief romantic interest lies in the rival loves of Antonio and of his patrician friend Bernado for a famous Spanish singer, Annunziata, who makes her début in Rome and captivates both their hearts. The scene of the last chapters is placed in Venice; and here it is that Annunziata, a broken-down singer on a low-class stage, dies in poverty, leaving her blessing for her early lover and his bride. A visit to the Blue Grotto closes the brilliant narrative.

Emile, by Jean Jacques Rousseau, the most famous of pedagogic romances, was composed in 1762. Its immediate effect was to call down on his head the denunciations of the Archbishop of Paris, who found him animated «by a spirit of insubordination and revolt,» and to exile him for some years from France. Its lasting effect was to lay the foundation of modern pedagogy. Due to the suggestion of a mother who asked advice as to the training of a child, it was the expansion of his opinions and counsels; the framework of a story sustaining an elaborate system of elementary education. Émile, its diminutive hero, is reared apart from other children under a tutor, by a long series of experiments conducted by the child himself, often with painful consequences. Little by little, his childish understanding comes to comprehend at first-hand the principles of physics, mechanics, gardening, property, and morals. At last the loosely woven plot leads to the marriage of Émile with Sophie, a girl who has been educated in a similar fashion. Arbitrary, but always ingenious and stimulating, the experiments introduced are veritable steps of knowledge. As object-lessons, the altercation with the gardener and the visit to the mountebank are unsurpassed in the simplicity with which the complex ideas of property and magnetism are presented to a developing intelligence. From the hints contained in ‹Émile,› Basedow, Pestalozzi, and Froebel drew their inspiration and laid the broad foundations of modern elementary education. Unsystematic, sometimes impracticable, full of suggestion, it invests the revolutionary ideas of its author with his customary literary charm.

Encyclopédie, The. An Encyclopædia of Arts and Sciences, which, in its character, its significance, and its results, was the most startling and striking production of its time,—an outburst of ideas, of intellectual audacity, of freedom, and a great passion for knowledge, and of the sympathy of humanity, labor, and progress. No encyclopædia ever made compares with it in respect of its political influence and its commanding place in the civil and literary history of its own century. It grew out of a plan for a French translation of an early ‹Chambers's Cyclopædia.› Diderot, to whom the glory of the colossal enterprise belongs, took occasion from this plan to conceive and to secure the execution of a thorough work, summarizing human knowledge, putting the sciences into the place which tradition had given to religion, and aiming at the service of humanity instead of the service of the church. The Titans of intelligence and of literature, says M. Martin's graphic sketch, had developed an excess of energy and boldness. Voltaire, bringing Locke's ideas into France, had changed Christian deism into Epicureanism, and prepared the way for Condillac's pushing the philosophy of sensation to an extreme beyond Locke; and for Helvetius to press the moral consequences of the system, justifying all the vices and all the crimes. Buffon, magnificent in knowledge, and in a noble style, had made Nature take the place of God, and the love of humanity do duty as religion. In sequel to such moral skepticism or naturalist pantheism came Diderot, with audacious repugnance to any limitations upon liberty, and impetuous passion for knowledge, for human progress. With D'Alembert drawing together a society of men of science and of letters, he launched a Prospectus in November 1750, for an Encyclopédie or Dictionary of Arts and Sciences, and in 1751 began with 2 volumes, to finish in 1765 with 17 volumes; then to add 11 volumes of plates (1762–72), and 5 volumes of supplements (1776–77); and thus make, with 2 volumes of Index (1780), 35 volumes (1751–80), with 23,135 pages and 3,132 plates. Not only information was given in these volumes, but opinions of the most radical character, hostile to the church, subversive of religion, intensely antagonistic towards everything in the old order of things. The clergy and the court had fought the work, had even broken into it with alterations secretly made at the printers', and left no stone unturned to prevent its circulation. Yet Europe was filled with it, and shaken with the effects of it. It was an immense burst of everything which journalism today means; a fierce prophecy of changes which are still hanging; a wild proclamation of the problems of human aspiration and desire. Not only were the sciences pushed to the utmost by Diderot, but he made industry, labor, human toil in the shop, an interest unceasingly cherished. It was an explosion heralding the Revolution a quarter of a century later.

French Society, The History of, during the Revolution and the Directory (‹The History of French Society during the Directory,› 1879; and ‹The History of French Society during the Revolution,› 1880), by Edmond and Jules de Goncourt, are curious as well as interesting compilations of historical material. They show the authors' constant preoccupation with visual impressions. The Goncourts were not philosophers, and they throw no new light upon the causes of events; but they were tireless in research, and they tell us all the curious incidental little facts ignored by greater historians. Theirs is probably the least gloomy study of the Revolution ever written. Under the guillotine they note the cake-vender. Believing that the revolution originated in aristocratic salons, they picture the social life which preceded it, and tell us how the lords and ladies dressed their hair, and what they wore, and how they talked. They show that in spite of fear and bloodshed, people feasted, danced, and went to the theatre as usual. In their study of the Directory they show the country plunged in torpor after its period of excess. The people are weary of struggle, of success, of failure, of all things, until awakened to new energy by a youth of twenty-eight. Napoleon reconstructs society; and in the reaction which follows, cynicism changes to an eager rush for wealth, pleasure, and position. The Goncourts touch lightly upon the great political events, and emphasize the gardens and ball-rooms of Paris,—all the places where well-dressed people gather. They are not interested in masses of society, but delight in portrait-painting. Their histories abound in pictures and picturesque effects. But in spite of their careful word-searching, they are always «more sensitive than intelligent.» The result of their labor is finally an enumeration of noteworthy details, which they have been unable to synthesize. They are not successful in presenting as a logical whole the period of which they treat.

Consulate and the Empire of France under Napoleon, History of the, (1799–1815), by Louis Adolphe Thiers. The ‹History of the Consulate and Empire› fills twenty octavo volumes, and was published in installments between 1845 and 1862. Written from an imperialistic point of view, it met with unusual success in France. It was crowned by the Academy, and Thiers was given the title of «national historian.» The French found in it their own enthusiastic admiration for success, and their own prejudices. Thiers has little regard for the morality of actions: «You have failed, therefore you are wrong,» seems to be his maxim. He rejoices in the establishment of absolutism and the suppression of liberty; nor does he see, beyond the glory of a victorious campaign, the excesses of warfare.

Literature, philosophy, and art do not attract him; in the twenty volumes, he devotes but a scant half-dozen pages to such subjects. He imagines that the Consulate realized the ideal of a perfect government, and that the misfortunes of the Empire would have been avoided had Napoleon continued the tradition of the earlier time. It is evident, however, that the later policy was but the development of the earlier. Though admiring every act of unrestrained ambition on the part of his hero, Thiers deplores its consequences. At first the Continental system is Napoleon's gigantic plan to conquer England on the sea; later Thiers recognizes that Napoleon's own ports were the chief victims of the designed conquest. His inaccuracy as a historian is shown in his treatment of English affairs. He consulted no authentic document in the English language; and in his chapter on the Continental System, he says that England's violation of international law by «paper» blockades in 1806 furnished Napoleon with just pretext for issuing the Berlin and Milan Decrees,—the exact opposite of the facts in the case. Thiers is proud of his knowledge of military tactics, and likes to explain how defeat might have been avoided; but even his descriptions of battles are inexact, as Charras in his ‹History of the Campaign of 1815› points out. His style is easy; its prolixity, however, frequently deprives it of clearness and force, by requiring a whole volume to describe a military action which might have been more vividly presented in a few pages.

French Revolution, Contemporary American Opinion of, by Charles Downer Hazen (1897). An extra volume in the Johns Hopkins University Studies in Historical and Political Science,—a volume of three hundred pages, rich in interest to the student of American history. The first part of the work is devoted to the opinion of the French Revolution formed by Americans who were in France at the time. These were Thomas Jefferson, Gouverneur Morris, and James Monroe. Jefferson and Morris were eye-witnesses, who held themselves aloof from the conflict about them, and reported upon it as judicial and clear-sighted spectators. These two tell a continuous story from 1784 to 1794, with a change from Jefferson to Morris in 1789. Then comes Monroe, from August 1794 to October 1795.

The second part of the work gathers from a variety of sources the opinions of the Revolution which Americans at home formed, the Republicans on one side and the Federalists on the other. These opinions had much to do with American politics for a considerable time, and altogether they form an interesting chapter in our national life.

Citoyenne Jacqueline, by Sarah Tytler. The scene opens in the early months of the French Revolution, 1792, in Faye-aux-Jonquilles, a village near Paris; the home of Jacqueline de Faye, only child of «Monsieur» and «Madame,» nobles of the old régime. Jacqueline has inherited the traditional ideas of her aristocratic ancestry, and is trained in the fantastic etiquette of her age; but displays disquieting symptoms of independence, a character sure to lead its possessor into strange paths. She is in love with her cousin, the Chevalier de Faye, to whom she is betrothed; but owing to the changes brought about by the Revolution, he transfers his attentions to another cousin, a wealthy and vivacious widow, Petronille de Croï. In her anger and despair, Jacqueline takes a step that separates her from her order: she marries a handsome young peasant proprietor. The wild days of '93 arrive, and she and her family are deeply involved in the turmoils of the time. After they have suffered together, and he has sheltered her mother, she comes to love her plebeian husband. The story moves swiftly through scenes of conspiracy and bloodshed, to close among the green fields of Jonquilles. It presents a vivid picture of the days of the Terror; a realistic portrayal of the inhumanities and self-sacrifices of that lurid period. The meetings of Citoyenne Jacqueline with Charlotte Corday, and with Lydia, daughter of Laurence Sterne, are interesting episodes of her Paris life.

Notre-Dame of Paris, by Victor Hugo, relates a romance growing up in and around the cathedral of that name. More than this, the mighty building, dating back at least to the eleventh century, and enriched with thirteenth-century glass, seems to fill the author's vision and dominate his mind from beginning to end; just as it dominates, from its immemorial island, the overflowing city for which he wrote. Among his different conceptions of Notre-Dame — folding over and fitting into each other — he brings out most clearly of all the truth that the cathedral of the Middle Ages was the book of the people; and that since the dawn of printing, books have taken the place of those marvelously involved and inexhaustible carvings, where the smoldering passions of the multitude, their humor and irreligion as well as their religion and poetic emotion, found continual expression. Even necromancy and astrology wreathed themselves in fantastic figures around the great doorway of Notre-Dame.

To the reader who loses himself in the atmosphere thus created, the world is France, France is Paris, Paris is the cathedral. He is taken through the aisles and galleries, out on the roof, up in the towers, and into every nook and corner of the church; then lovingly, faithfully, scrupulously through the squares or cross-roads of the old city, along crooked streets that have vanished, and thoroughfares still existing, like Rue Saint-Jacques or Rue Saint-Denis, which it calls the arteries of Paris. Thus it may be taken as a fifteenth-century guide-book of the town, answering all the purposes of a Baedeker; not only giving the general topography, but touching on nearly every structure then standing, from the Bastile to the gibbet of Montfaucon.

To Quasimodo, the deaf and deformed bell-ringer of the cathedral, «stunted, limping, blind in one eye,» the great church is an object of extravagant devotion and superstitious awe. Its archdeacon alone had pity on him when he lay, a miserable foundling, at its door; it is all the home he has ever known, and he leads a strange existence among the statues and gargoyles within and without. Sometimes, when he is skulking among them, the great interior seems alive and trembling, like some huge animal — an elephant, perhaps, but not an unfriendly one. In such passages the poet romancer gives his wild fancy full rein.

No less than ‹Faust,› the story is a phantasmagoria, in which a learned goat has a rôle of importance, everywhere accompanying the heroine, Esmeralda, a beautiful, innocent, and incorruptible singer and dancer of sixteen summers.

This many-sided book may also be regarded as an eloquent condemnation of capital punishment; of all forms of capital punishment, perhaps, or the writer would hardly say in 1831 that the vast resources of the chamber of torture have been reduced in his day to a sneaking guillotine that only shows its head at intervals. Or, quite as fairly, the book may be regarded as a sermon against celibacy, since it never loses sight of the effect of monastic vows on the ardent though ascetic archdeacon of the cathedral, Claude Frollo. The avowed motive of the story is the workings of fate, in whose toils nearly all the chief characters are inextricably caught. The keynote is given in the word *andgke*, the Greek equivalent of *kismet* or *fate*, which the author — if his introduction is to be taken seriously — found rudely scrawled on the wall of a cell in one of the cathedral towers. Like Walter Scott's ‹Quentin Durward,› and Théodore de Banville's exquisite play of ‹Gringoire,› ‹Notre-Dame› contains a searching study of the treacherous but able monarch, Louis XI., and his barber Olivier-le-Daim.

French Traits, by W. C. Brownell (1889), appeared first as a series of essays in Scribner's Magazine. These essays offer an unusually astute yet sympathetic study of the French nation in everything which makes its members French, and not German or Italian. The instinct of the author guides him unerringly to the selection of those qualities which are the most perfect medium of national characteristics. He considers first the most prominent endowment of the French people,—the social instinct. This explains their kind of morality, of intelligence; their standards of sense and sentiment; the peculiarity of their manners. Above all it explains the French woman, destined from her cradle to be a woman and not a hybrid. She refuses to be separated or to separate herself from men. She lives in the family, as the family lives in the nation. Four remaining essays treat of the art instinct, of the provincial spirit, of democracy, and of New York after Paris.

The author has evidently studied his subject at close range. His treatment of it is brilliant, epigrammatic, and at the same time solid.

Journeys through France, by H. Taine. (1897.) This book is one of the French critic's earlier works, written in the form of a diary. In the sixties, M. Taine, then an official examiner in the government schools, traveled about, up and down France, taking notes as he went, upon all the features of life in the provinces: agriculture and landscape, market-places and shops, castles and town-halls, professors and officers, peasants and bourgeois, as these existed in the years preceding the downfall of the Empire. He constantly accompanies his entertaining descriptions by social or economic inferences, and neat generalizations of French life and habits of thinking. Brilliantly written, and full of insight as to the relation of the institution or the custom examined to the idea which it incarnates, the whole volume is one more illustration of M. Taine's formula of the effects of heredity and environment.

Days Near Rome, by Augustus J. C. Hare. (1875.) A very pleasant and instructive record of excursions into the country around Rome. The book is supplementary to the author's ‹Walks in Rome,› which supplies an excellent handbook of the city and environs of Rome. As that work treated, more fully and carefully than the usual guide-book, the most interesting aspects of the ancient city, and especially the latest discoveries of the recent explorers, so the ‹Days› gives an interesting story of what can be seen in a variety of journeys away from the city. It is to a large extent a story of regions unknown to travel, and not reported upon in any of the guide-books. It is so written, moreover, as to serve the purpose of those who must travel only as readers. The author added to his ‹Days› a third work of like character and interest, on ‹Cities of Northern and Central Italy,› designed to be a companion to all those parts of Italy which lie between the Alps and the districts, described in the ‹Days.› The three works tell the present story of the city and of Italy, whether for the traveler or for the reader.

Cities of Northern and Central Italy, by Augustus J. C. Hare. In this work, consisting of three volumes, not only the cities but the towns and even the villages of Northern and Central Italy receive the careful and comprehensive attention of the writer. Entering Italy by the Cornice Road at Mentone, the reader is plunged at once into the land of the citron and myrtle. The district described embraces the whole country from the Alps to the environs of Rome: Genoa, Turin, Milan, Venice, Bologna, Verona, Padua, and Florence are treated at length. Nothing of interest has been omitted: cathedrals, palaces, homes and haunts of great men, the Old Masters and their works, all have place, while well-known names of history and legend have been studied with painstaking care. The volumes contain hotel and pension rates, omnibus and railway fares, and catalogues of the exhibits in the various galleries,—that of the Pitti Palace being particularly noteworthy. Yet they are not «guides» merely; for they offer the reader not only the excellent comments of Mr. Hare, but whole pages of quotations from famous art critics and historical authorities, such as Ruskin, Goethe, Gautier, Dickens, Symonds, Freeman, Perkins, Story, and others. The writer's love for his subject produced a delightful work.

Italian Republics: ‹THE ORIGIN, PROGRESS, AND FALL OF ITALIAN FREEDOM.› By J. C. L. de Sismondi. (1832.) An extremely useful story of Italy from the beginning of the twelfth century to 1814 A. D., with an introductory sketch of the history from 476 A. D. to 1138. The work was prepared for Lardner's Cabinet Cyclopædia, after its author had told the larger story in an elaborate work extending to sixteen volumes.

Marco Polo. The record of the adventures of the Venetian merchant Marco Polo, as dictated by him to a fellow-prisoner in Genoa, is one of the most remarkable books of travel ever written. Marco Polo was born at Venice about 1254. His father, a man of noble rank, in 1275 had taken young Marco with him on a trading expedition to China and the East. The youth of twenty entered the service of the Emperor of China, and traveled extensively through the neighboring regions. Returning, later, to Venice, he was captured in the struggle between that city and Genoa. It was in the year 1298 that Rusticiano or Rustichello of Pisa wrote for him the history of his wanderings.

The «young bachelor's» experience made an interesting book. «Ye shall find therein» (says the prologue) «all kinds of wonderful things. . . . Some things there be indeed therein which he beheld not; but these he heard from men of credit and veracity.»

It is said that a French version of the book was made under his direction. Though his narrative made a great sensation, it was for many years regarded as a mass of fabrications and exaggerations. It had an undoubted effect, however, upon exploration; and later researches have confirmed the truth of many of the author's descriptions. This may be taken as a sample of its style: —

«Book iii., Chap. ii. DESCRIPTION OF THE ISLAND OF CHIPANGU.

«Chipangu is an Island toward the east in the high seas, 1500 miles distant from the continent; and a very great Island it is.

«The people are white, civilized, and well-favored. They are idolaters and are dependent on nobody. And I can tell you the quantity of gold they have is endless. . . .

«I will tell you a wonderful thing about the Palace of the Lord of that Island. You must know that he hath a great palace which is entirely roofed with gold. . . . Moreover, all the pavement of the palace, and the floors of its chambers, are entirely of gold, in plates like slabs of stone, a good two fingers thick, . . . so that the richness of this palace is past all bounds and all belief.»

The work was published in English in 1818. The most valuable edition to the student is that of Colonel Henry Yule, in two volumes, London, 1875.

Hernando Cortez, The Life of, by Arthur Helps, English historian and essayist, was published in 1871, being dedicated to Thomas Carlyle. It is a clear, simple, scholarly account of the picturesque conquest of Mexico — a conquest by a gallant gentleman and warrior, who was no better than his age. The author seeks neither to extenuate nor to conceal the doubtful qualities in the character of Cortez, but accepts him in the impersonal spirit of the historian.

Columbus, Christopher, History of the Life and Voyages of, by Washington Irving. This history, published in three volumes, was written by Irving in 1828, during his residence in Madrid. He was at the time an attaché of the United States legation, having been summoned there by Alexander H. Everett, then minister to Spain, who desired him to translate Navarrete's ‹Voyages of Columbus,› which were then in course of publication. Irving entered upon this work with much interest, but soon came to the conclusion that he had before him rather a mass of rich materials for history than a history itself; and being inspired by the picturesque aspect of the subject and the great facilities at hand, he at once gave up the work of translation and set about writing a ‹Life of Columbus› of his own. Having access to the archives of the Spanish government, to the royal library of Madrid, to that of the Jesuits' college of San Isidoro, and to many valuable private collections, he found numberless historic documents and manuscripts to further his work. He was aided by Don Martin de Navarrete, and by the Duke of Veraguas, the descendant of Columbus, who submitted the family archives and treasures to his inspection. In this way he was enabled to obtain many interesting and previously unknown facts concerning Columbus. He was less than a year in completing his work, which has been called «the noblest monument to the memory of Columbus.» This history, a permanent contribution to English and American literature, is clear and animated in narrative, graphic in its descriptive episodes, and finished in style. Recent historians have differed from Irving with regard to the character and merits of Columbus, and have produced some evidence calculated to shatter a too exalted ideal of the great discoverer; but despite this, his valuable work still fills an honored place in all historic libraries.

Inquisition of the Middle Ages, A History of the, by Henry Charles Lea, 3 vols., 1888. A work at once comprehensive in scope, complete in learning, and judicious in thought. It tells the story of the organized effort against heresy made by the Christian Church of the Middle Ages, or for about three centuries previous to the Reformation (1215–1515 A. D.). For the entire history of this effort Mr. Lea makes two periods, that of the old or mediæval Inquisition, before the Reformation, and that of the new or reorganized Inquisition coming after the Reformation, except in Spain, where Ferdinand and Isabella «founded the New Inquisition.»

This famous institution is not viewed by Mr. Lea as an organization arbitrarily devised and imposed upon the judicial system of Christendom by any ambition of the Church of that age or any special fanaticism. It was a natural development, an almost inevitable expression of the forces universally at work in the thirteenth and following centuries. To clearly understand it and judge it fairly, Mr. Lea carefully examines the whole field of intellectual and spiritual developments, and the condition of society, in the Middle Ages. He makes of chief importance an examination of the jurisprudence of the period, as a means of ascertaining the origin and development of the inquisitorial process: some of the worst features of which would have been a blot upon the history none the less if there had never been any quest for heresy; while the idea of heresy was one of the deepest seated, not only of the period, but of later generations, and as relentlessly applied under Protestantism, in some special instances, as under Catholicism.

Mr. Lea devotes an entire volume to ‹The Origin and Organization of the Inquisition,› the sad story of how the giving way in jurisprudence of the old barbarisms was arrested by the use of those made by the Church; and how the worst of these barbarisms were given a consecration which kept them in force five hundred years after they might have passed away; and in force without the restraints which Roman law had imposed. The darkest curse brought by the Inquisition, in Mr. Lea's view, was the application of its unjust and cruel processes to all criminals, down to the closing years of the eighteenth century; and not to criminals only, but to all accused persons.

In his second volume Mr. Lea follows the story of the Inquisition in the several lands of Christendom. The third he devotes to special fields of Inquisitorial activity. It is a story, not only of how those whose motives, by the standard of their age, were only good, inflicted the worst wrong and cruelty upon their fellow-creatures under a false idea of the service of God, but how ambition and avarice took advantage of the system. At the best it was a monstrous application of mistaken zeal to keep men from following their honest thoughts into paths of desirable progress. Mr. Lea's masterly treatment of the whole history makes his work an authority second to none.

Pepita Ximenez, by Juan Valera. The scene of this vivid story is in Andalusia. Pepita Ximenez, when sixteen years old, is married to her rich uncle, Don Gumersindo, then eighty years old. At the end of three years, she finds herself a widow, with many suitors for her hand, among them, Don Pedro de Vargas. At this time his son Luis comes to pay him a visit before taking his last vows as a priest. Having lived always with his uncle, he is learned in theology and casuistry, but little versed in worldly affairs. The acquaintance with Pepita arouses sentiments which he had never known; and he soon recognizes that he loves her, and that she returns his affection. Horrified at his position, both in regard to his profession and to his father, he resolves never to see Pepita. Visiting the club, he meets Count de Genazahar, a rejected suitor of Pepita, who speaks slightingly of her. He expostulates with him on the sin of slander, but is only derided. The expected departure of Luis has so affected Pepita that she is ill; and her nurse, Antonona, goes to Luis and obliges him to come to bid farewell to her mistress. He goes at ten o'clock at night, and is left alone with Pepita. She tries to convince him that he is ill adapted for a priest. If he has allowed himself to be charmed by a plain country girl, how much more are to be feared the beautiful, accomplished women he will meet in future life. Her self-condemnation causes him to praise her; and when he leaves her, at two o'clock in the morning, he is obliged to confess his own unworthiness. He learns that Genazahar owes Pepita a large sum of money; and goes to the club, where he finds him gambling. He enters the game and finds a chance to insult him. In a duel they are both wounded, the Count, dangerously. When Luis recovers he marries Pepita.

The novel is regarded in Spain as a modern classic.

Berber, The; or, The Mountaineer of the Atlas, by William Starbuck Mayo (1850), is a tale of Morocco. It is full of incidents of the most stirring character; and read after a course of modern psychological novels, is refreshing as a sea-breeze, because it has no purpose save that of amusement. The author draws a vivid picture of the lawless existence of the Sultan, and the free, danger-loving life of the mountaineers; and contrasts characters with sufficiently bold strokes, while his plot is excitingly romantic. Edward Carlyle, a rich Englishman at Cadiz, fancies himself in love with Isabel, daughter of Don Pedro d'Estivan; and through the machinations of Don Diego d'Orsolo, who himself desires to marry her, is discovered on a clandestine visit. He escapes capture by plunging into the water from his boat; is picked up by a pirate craft belonging to Hassan, the sea-rover, who proves to be Edward's long-lost brother Henry; and together they go to Morocco, where there are adventures enough of love and piracy to satisfy any reader.

Abdallah; or, The Four-Leaved Clover (French, ‹Abdallah; ou, Le Trèfle à Quatre Feuilles›), an Arabian romance by Edouard Laboulaye (1859). An English translation by Mary L. Booth was published in 1868.

Abdallah is the son of a Bedouin woman, widowed before his birth. Hadji Mansour, a wealthy and avaricious merchant of the neighboring town of Djiddah, confides to her care his new-born son Omar; and fearing lest the evil eye shall single out his child, he charges her to lay the boys in the same cradle and bring them up as brothers. An astrologer is summoned to the house. He grants Mansour's three wishes: that Omar shall be healthy and wealthy, and love no one but himself. On Abdallah he lays a charge to seek the four-leaved clover. Omar is reclaimed at fifteen by his father, and immediately begins a career of selfish and heartless greed. To Abdallah a wise Jew explains that the four-leaved clover was a mystic flower, which Eve had hastily snatched on her expulsion from Paradise. One leaf was of copper, one of silver, the third of gold, and the fourth a diamond. Eve's hand trembled as the fiery sword touched her, and the diamond leaf fell within the gates of Paradise, while the other three leaves, swept away by the wind, were scattered over the earth. The deeds by which Abdallah seeks to win the successive leaves — and especially the crisis of his fate when revenge against Omar, who has irreparably injured him, is weighed against the diamond leaf — form the material of the story. This book of the great scholar and scientist Laboulaye is likely to be remembered when his more ambitious labors are forgotten. The stories breathe the very atmosphere of the East; while the Oriental character is studied and rendered with the accuracy of the naturalist and the imaginative charm of the poet. Nothing could be more delightful than the invention displayed in the way of incident, and nothing sweeter than the unwritten moral of the wisdom of goodness.

Annals of a Sportsman, by Ivan Turgeneff, consists of a number of sketches of Russian peasant life, which appeared in book form in 1852, and established the author's reputation as a writer of realistic fiction. Turgeneff represents himself with gun on shoulder tramping the country districts in quest of game and, in passing, noting the local life and social conditions, and giving closely observed, truthful studies of the state of the serfs before their liberation by Alexander II.; his book, it is believed, being one of the agencies that brought about that reform. Twenty-two short sketches, sometimes only half a dozen pages long, make up the volume. Peasant life is depicted, and the humble Russian toiler is put before the reader in his habit as he lived in the earlier years of the present century; contrast being furnished by sketches of the overseer, the landed proprietor, and representatives of other intermediate classes. The general impression is sombre: the facts are simply stated, leaving the inference of oppression, cruelty, and unenlightened misery to be drawn. There is no preaching. The best of the studies—‹The Burgomaster,› ‹Lgove,› ‹The Prairie,› ‹The Singers,› ‹Kor and Kalmitch,› ‹The District Doctor›—are little masterpieces of analysis and concise portrayal, and a gentle poetic melancholy runs through all. Especially does the poetry come out in the beautiful descriptions of nature, which are a relief to the poignant pathos of some of the human scenes.

Arne, by Björnstjerne Björnson, was published in 1858, when the author was twenty-six. It was the second of the delightful idyllic tales of Norwegian country life with which Björnson began his literary career. It is a simple, beautiful story of the native life among the fiords and fells, with a charming love interest running through it. There is no intricacy of plot, and the charm and power come from the sympathetic insight into peasant character and the poetical way it is handled. Arne is a typical son of the region, sketched from his days of boyhood to his happy marriage. The portrayal of Margit, Arne's mother, is a pathetic and truthful one; and many of the domestic scenes have an exquisite naturalness.

Black Diamonds, by Maurice Jokai, the famous Hungarian novelist, is a strong story of industrial and aristocratic life in Hungary, with a complicated plot, and dramatic—even sensational—features. It was published in 1870. Its interest centres around the coal-mining business; the black diamonds are coal—also, by a metaphor, the humble folk who work in the mines and exhibit the finest human virtues. The hero is Ivan Behrends, owner of the Bondavara coal mine; a man of great energy and ability, with a genius for mechanics. He does a small conservative business, and a syndicate of capitalists try to crush him by starting an enormous colliery near by; only to make a gigantic failure, after floating the company by tricky stock-exchange methods. Ivan outwits them by sticking to honest ways and steady work. Edila, the pretty little colliery girl whom Ivan loves, goes to the city as the wife of a rich banker, and has a checkered career there, becoming the protégée of a prince and a conspicuous actress; but eventually she prefers to come back to the mine, don her old working clothes to show her humility, and marry Ivan. Very graphic scenes in the stock exchange, in the underground world of the miner, and in the fashionable society life of Vienna and Pesth, are given; the author being thoroughly familiar with Hungary, high and low, and crowding his book with lively incidents, and varied clearly drawn characters.

Aslauga's Knight, a romantic tale of mediæval chivalry, by Friedrich Fouqué, Baron de la Motte, was published in 1814.

Aslauga was a golden-haired Danish queen, whose memory was preserved in an illuminated volume that told of her good and beautiful life. The fair knight Froda read in this book, and made a vow that Aslauga should be his lady, the object of his love and worship. She thereupon appears to him, an entrancing visionary form. From that day forth he often sees her, in the dimness of the forest, or mingling with the glory of the sunset, or gliding in rosy light over the winter sea. She protects him in a great tournament, where the bravest knights of Germany fight for the hand of the Princess Hildegardis. Only Froda contends for glory, not for love, and wins. Froda's dear friend Edwald desires to win the princess; but as he is second, not first, she scorns him. Froda is to wed the princess; but on the day of their nuptials, Froda's skyey bride, Aslauga, again appears in her golden beauty to claim her faithful knight; he dies that Edwald and Hildegardis may be one.

The pretty story is told with simplicity and grace. It has about it the same air of unreality and remoteness that give charm to Undine.

Bride of Lammermoor, The, is included in the group of ‹Waverley Novels› called ‹Tales of my Landlord.› The plot was suggested by an incident in the family history of the earls of Stair. The scene is laid on the east coast of Scotland, in the year 1700. The hero is Edgar, Master of Ravenswood, a young man of noble family, penniless and proud. He has vowed vengeance against the present owner of the Ravenswood estates, Sir William Ashton, Lord Keeper, whom he considers guilty of fraud; but foregoes his plans on falling in love with Lucy, Sir William's daughter. There is a secret betrothal; the ambitious Lady Ashton endeavors to force her daughter to marry another suitor; and in the struggle Lucy goes mad, and Ravenswood, thinking himself rejected, comes to an untimely end. The most famous character in the book is the amusing Caleb Balderstone, the devoted old steward of Ravenswood, who endeavors constantly to save the family honor and to conceal his master's poverty by ingenious devices and lies, and whose name has become the symbol of «the constant service of the antique world.» Though sombre and depressing, the 'Bride of Lammermoor' is very popular; and the plot has been used by Donizetti in the opera 'Lucia.'

Boris Lensky, a German novel by Ossip Schubin, was published in an English translation in 1891. The story is centred in the career of a famous musician, whose name gives the title to the book. A violinist of world-wide reputation, a man to whom life has brought golden gifts, he is yet unhappy, as forever possessed with a craving for the unattainable. The most unselfish love of his barren life is for his beautiful daughter Mascha. Her downfall, when little more than a child, becomes a means of testing this love. Nita von Sankjévich, a woman whom Lensky had once sought to ruin, comes to his rescue in Mascha's trouble, and procures the girl's marriage to her false lover. The book closes with Lensky's death; when his son Nikolai, who had cherished a hopeless love for Nita, begins a new life of calm renunciation, free from the selfishness of passion.

The book is strong and realistic. The depiction of the temperament of genius is remarkably subtle and faithful.

Bleak House. A novel by Charles Dickens. (1853.) One theme of this story is the monstrous injustice and even ruin that could be wrought by the delays in the old Court of Chancery, which defeated all the purposes of a court of justice; but the romance proper is unconnected with this. The scene is laid in England about the middle of this century. Lady Dedlock, a beautiful society woman, successfully hides a disgraceful secret. She has been engaged to a Captain Hawdon; but through circumstances beyond their control, they were unable to marry, and her infant she believes to have died at birth. Her sister, however, has brought up the child under the name of Esther Summerson. Esther becomes the ward of Mr. Jarndyce, of the famous chancery law case of Jarndyce *vs.* Jarndyce, and lives with him at Bleak House. Her unknown father, the Captain, dies poor and neglected in London. A veiled lady visits his grave at night; and this confirms a suspicion of Mr. Tulkinghorn, Sir Leicester Dedlock's lawyer, already roused by an act of Lady Dedlock. With the aid of a French maid he succeeds in unraveling the mystery, and determines to inform his friend and client Sir Leicester of his wife's youthful misconduct. On the night before this revelation is to be made, Mr. Tulkinghorn is murdered. Lady Dedlock is suspected of the crime, disappears, and after long search is found by Esther and a detective, lying dead at the gates of the grave-yard where her lover is buried. The story is told partly in the third person, and partly as autobiography by Esther. Among the other characters are the irresponsible and impecunious Mr. Skimpole; Mrs. Jellyby, devoted to foreign missions; crazy Miss Flite; Grandfather Smallweed; Krook, the rag-and-bottle dealer; Mr. Guppy, who explains all his actions by the statement that «There *are* chords in the human mind»; the odiously benevolent Mrs. Pardiggle; Mr. Turveydrop, the model of deportment; Mr. Chadband, whose name has become proverbial for a certain kind of loose-jointed pulpit exhortation; Caddy Jellyby, with inky fingers and spoiled temper,—all of whom Dickens portrays in his most humorous manner; and, among the most touching of his children of the slums, the pathetic figure of poor Jo, the crossing-sweeper, who «don't know nothink.» The story is long and complicated; but its clever satire, its delightful humor, and its ingrained pathos, make it one of Dickens's most popular novels. No other has an equal canvas.

European Morals, History of, from Augustus to Charlemagne, by W. E. H. Lecky, 1869. An elaborate examination, first of the several theories of ethics; then of the moral history of Roman Paganism, under philosophies that successively flourished, Stoical, Eclectic, and Egyptian; next the changes in moral life introduced by Christianity; and finally the position of woman in Europe under the influence of Christianity. In tracing the action of external circumstances upon morals, and examining what moral types have been proposed in different ages, to what degree they have been realized in practice, and by what causes they have been modified, impaired, or destroyed, Mr. Lecky's discussion, with illustrations found in the period of history covered, is singularly instructive and not less interesting.

Familiar Studies of Men and Books, by Robert Louis Stevenson, (1882,) is a collection of essays, remarkable for a certain youthful originality and daring in the expression of opinion. «In truth,» the author writes, «these are but the readings of a literary vagrant. One book led to another, one study to another. The first was published with trepidation. Since no bones were broken, the second was launched with greater confidence. So, by insensible degrees, a young man of our generation acquires in his own eyes a kind of roving judicial commission through the ages; . . . sets himself up to right the wrongs of universal history and criticism.»

This he does with his usual charm and gentleness, but not without exercising sturdy criticism, even at the risk of running full tilt against conventional opinion. In the essay on Thoreau he boldly intimates that the plain-living, high-thinking code of life, of which the Walden recluse was an embodiment, may lead a man dangerously near to the borderland of priggishness. He challenges Walt Whitman's relations with the Muse of Poetry as illicit, but does full justice to the honest brain and the sweet heart back of the lumbering verse. For Villon, poet and scamp, he has no praise and little patience,— the scamp outweighing the poet.

The other essays treat luminously and with much power of suggestion, of Victor Hugo's romances, of Robert Burns, of Yoshida-Tora Jiro, of Charles of Orleans, of Samuel Pepys, and of John Knox. The men he tries by the touchstone of his own manliness, the poets by the happy spirit of romance that was his. The book is altogether readable and pleasant.

Essays in Criticism, by Matthew Arnold. These essays are characterized by all the vivacity to which the author alludes with mock-serious repentance, as having caused a wounding of solemn sensibilities. They illustrate his famous though not original term,— «sweetness and light.» So delicate, though sure, was his artistic taste, that some of his phrases were incomprehensible to those whom he classed with the Philistines. But the essays were not so unpopular as he modestly and perhaps despondently declared. In collected form, the First Series includes: The Function of Criticism at the Present Time,— a dignified defense of literary criticism in its proper form and place; The Literary Influence of Academies — like that in France of the Forty Immortals — upon national literatures; an estimate, with translations from his posthumous journal, of the French poet Maurice de Guérin; a paper on Eugènie de Guérin, «one of the rarest and most beautiful of souls»; a paper on Heine, revealing him less as the poet of no special aim, than as Heine himself had wished to be remembered,— «a brilliant, a most effective soldier, in the Liberation War of humanity»; essays on Pagan and Mediæval Sentiment; a Persian Passion Play; Joubert, a too little known French genius, who published nothing in his lifetime, but was influential during the Reign of Terror and Napoleon's supremacy; an essay on Spinoza and the Bible; and last, a tribute to the ‹Meditations› of Marcus Aurelius, pointing out that «the paramount virtue of religion is that it lights up morality; that it has supplied the emotion and inspiration needful for carrying the sage along the narrow way perfectly, for carrying the ordinary man along it at all;» that «that which gives to the moral writings of the Emperor Marcus Aurelius their peculiar character and charm, is their being suffused and softened by this very sentiment whence Christian morality draws its best power.» The Second Series opens with a Study of Poetry, which draws a clear though subtle line between what is genuine and simple, and what does not ring absolutely true in even the masters of English verse. The rest are studies of some of these masters in detail: Milton, Gray, Keats, Wordsworth, and Shelley; with an essay under the title ‹Count Leo Tolstoy,› concerning the Russian novel and its vogue in Western Europe, particularly Tolstoy's ‹Anna Karénina›; and last, a well-balanced estimate of Amiel's ‹Journal,› showing its beauties and faults impartially, with that judicial fairness which, notwithstanding his native warmth of temperament, prevails through most of Matthew Arnold's critical writings.

Eminent Authors of the Nineteenth Century, translated from the Danish of Brandes by Rasmus B. Anderson, is a collection of nine critical essays, «literary portraits,» from the German, Danish, English, French, Swedish, and Norwegian literatures. «In all of them,» says the author, «the characteristics of the individual are so chosen as to bring out the most important features of the author's life and works.» In a close and brilliant analysis, influenced by Taine's method of reference to race, environment, and moment, Brandes develops what was most individual in the production of each. His subjects are all men whose maturest productions appeared during the middle or earlier half of the century, and exercised a formative influence upon modern literature. He shows the German poet Heyse abandoning traditional methods of thought to follow «the voice of instinct,» and thus inaugurating the reign of individuality.

Hans Christian Andersen is the discoverer of the child in Northern literature, the man with the rare gift of viewing nature with childlike eyes; John Stuart Mill is the strong yet insular Englishman with a «matter-of-fact mind» which made him intolerant of German mysticism, yet wearing an «invisible nimbus of exalted love of truth»; Renan is the patient philosopher, hater of the commonplace, lover of the unfindable ideal, «a spectator in the universe»; Tegnér is the humanistic lyrist of the North; Flaubert the painful seeker after perfection of form; the Danish Paludan-Müller, a poet, who with a satiric realization of earthly discords, clings to orthodox religious ideals; Björnson, the poet-novelist of Norway, is the cheerful practical patriot, loving and serving his people in daily life; while his fellow-countryman Henrik Ibsen is the literary pathologist of the North, who diagnoses social evils without attempting to offer a remedy. The fact that they were all modern in spirit, all longed to express what is vital or of universal application, has made their work as valuable to foreign readers as to their own countrymen. Its local color and feeling endeared it at home, and heightened its charm abroad.

Romances of the East (‹Nouvelles Asiatiques›), by Count Joseph Arthur de Gobineau. (1876.) In both style and matter, these stories are among the gems of the world's literature: their penetrating insight, their creative portrayal of character, their calm irony, their exquisite grace and charm of expression, set them quite apart. The author was a man at once of affairs, of the world, and of letters, an acute thinker and close observer, who applied a literary gift of the first order to wide experience and digested speculation. In these ‹Nouvelles› he had a theory to uphold,—that of the essential diversity of human nature, in opposition to that of its essential unity,—but it does not obtrude itself. He was for several years French minister at the court of the Shah of Persia; and instead of embodying his views of Oriental character in the form of essays, he conceives a set of characters displaying their racial traits in action. The first of the stories is ‹The Dancing Girl of Shamakha›; a study in the racial traits of the Lesghians of the Caucasus, with side-lights on Russian frontier life, the slave-trade, and other things. Next follows ‹The History of Gambèr-Aly,› illustrating the unstable, volatile, fanciful Persian character, at the mercy of every passing gust of emotion and wholly given over to it while it lasts. Third and grimmest of all is ‹The War against the Turkomans›; the same theme continued, but with special reference to the utter corruption of the governmental fabric, based wholly on personal influence, with neither public spirit nor even ordinary forecasting common-sense. Both these shed a flood of light on Persian social life; a significant feature, as also in the next, is the supreme power of the women in it, exercised with as little conscience as the men exercise their public functions — naturally. The impression left would be most depressing and rather cynical, were it not that in the last two he gives with fairness another and nobler side of the Oriental nature. ‹The Illustrious Magician› shows the passionate longing of the Eastern mind for the ultimate truths of the universe and of God, its belief that the crucifixion of sense and steady contemplation by the soul can attain to those primal secrets, and its willingness to pay that price for knowledge. The final story, of great tragic force but sweet and uplifting, is of Afghan life,—‹The Lovers of Kandahar.›

Letters to His Son, by Philip Dormer Stanhope, Earl of Chesterfield. (1774.) These letters were not written for publication, but were intended by Chesterfield to aid in training his son and forming his character; and were first given to the public after the Earl's death. They are characterized by a mixture of frivolity and seriousness, justness and lightness. Begun when the boy was but seven years old, the earlier ones are filled with rudimentary instruction regarding history, mythology, and the use of good language; later follows what has been called «a charming course of worldly education,» in which mingle philosophical truths, political sophistries, petty details regarding wearing apparel, and so on. Almost every page contains some happy observation or clever precept worthy to be remembered. Chesterfield endeavors to unite in his son the best qualities of the French and English nations; and provides him with «a learned Englishman every morning, and a French teacher every afternoon, and above all, the help of the fashionable world and good society.» In the letters the useful and the agreeable are evenly blended. «Do not tell all, but do not tell a lie. The greatest fools are the greatest liars. For my part, I judge of the truth of a man by the extent of his intellect.» «Knowledge may give weight, but accomplishments only give lustre; and many more people see, than weigh.» «Most arts require long study and application; but the most useful art of all, that of pleasing, requires only the desire.» The letters show evidences of the lax morality of the times; but are remarkable for choice of imagery, taste, urbanity, and graceful irony.

Children of the World, by Paul Heyse, published in 1873, obtained immediate popularity, and caused great controversy over the fearless treatment of the theme. The children of the world are represented by a young doctor of philosophy, a strong, well-balanced character; his younger brother, an almost Christlike idealist; and their circle of friends and fellow-students, who, in spite of mistakes and eccentricities, bear the stamp of true nobility of soul. They are all either on the road to, or have already reached, what the children of God are pleased to call unbelief. In the portraiture of the differing camps there are no sharp contrasts, no unfair caricaturing, but an impartiality, a blending of one into the other, that makes one of the strongest claims of the book to attention.

Nathan the Wise, by Gotthold Ephraim Lessing. In this book we see embodied Lessing's ideal of the theatre as the pulpit of humanity. The theme is the search for truth under all creeds, the protest of natural kinship against the artificial distinctions and divisions of mankind on religious grounds, and the elevation of neighborly love to the highest place in the Divine favor. The play is called ‹A Dramatic Poem in Five Acts.› The scene is in Jerusalem. The plot turns upon the fortunes of a certain Christian knight in wooing for his bride Recha, the supposed child of the Jew Nathan. He had saved her life in a conflagration, and the Jew in gratitude assents to the knight's suit; knowing, as the knight does not know, that his ward is a baptized Christian child. The Patriarch, learning of the Jew's concealment of Recha's Christian origin, and of her attachment to Nathan and his faith, is ready to have the Jew committed to the flames for this crime against religion. The matter is brought before the Sultan Saladin for adjustment; and the moral of the drama is focused in the beautiful story related by the Jew to Saladin, of ‹The Father and his Ring.› A father had a certain very precious ring, which on dying he bequeathed to his favorite son, with the instruction that he should do likewise, —that so the ring should be owned in each generation by the most beloved son. At length the ring comes into the possession of a father who has three equally beloved sons, and he knows not to which to leave it. Calling a jeweler, he has two other rings made in such exact imitation of the original one that no one could tell the difference, and at his death these three rings are owned by the three brothers. But a dispute very soon arises, leading to the bitterest hostilities between the brothers, over the question which of the rings is the first and genuine one; and a wise judge is called in to settle the controversy. Seeing that the rings only breed hatred instead of love, he suggests that the father may have destroyed the true one and given them all only imitations; but if this be not so, let each one of the brothers vindicate the father's honor by showing that the ring he owns has truly the power of attracting not the hatred but the love of others. The magnanimity and justice of the Sultan suggest that he is the judge prefigured in the legend; but the moral of the play points to the one Divine Arbiter, who alone can read the motives and know the true deserts of men, and declare who is the possessor of the father's ring.

The play was performed in Berlin two years after the author's death, and was coolly received; but it was brought out with success by Goethe and Schiller in Weimar in 1801, and has long since taken its place among the classics of German literature.

Elective Affinities, by Goethe, was published in 1809. The novel has four principal characters: Edward, a wealthy nobleman, and his wife Charlotte; her niece Ottilie; and a friend of Edward, known as the Captain. These four being together at Edward's country-seat, Ottilie falls in love with Edward, Charlotte with the Captain. The wife, however, remains faithful to her husband; but Ottilie yields to her passion, expiating her sin only with her death. The tragedy of the book seems designed to show that «elective affinities» may be fraught with danger and sorrow; that duty may have even a higher claim than the claim of the soul. The novel is throughout of the highest interest in the delineation of character and of the effects of passion.

Betrothed, The, by Alessandro Manzoni. — ‹I Promessi Sposi. A Milanese Story of the 17th Century. Discovered and Retold by Alessandro Manzoni. Milan, 1825-26. Paris, 1827,› is the title of a book which, the author's only romance, sufficed to place him at the head of the romantic school of literature in Europe. The purity and nobility of his life and the spiritual tone of his writing make him the fit companion of his compatriot Mazzini in morals and politics. He wrote little, but all was from his heart and bespoke the real man. Skeptical in early life, and marrying a Protestant woman, she in restoring him to the Christian church herself became Roman Catholic, and their union was one of both heart and faith. It was under these influences, and amid the religious and political reaction which followed the death of Napoleon I., that Manzoni — who had already become famous through his ‹Sacred Hymns,› and his tragedies the ‹Adelchi› and ‹Carmagnola,› both relating to remote periods of the past — now produced a colossal romance which combined in one narrative a complete picture of Italian life. The scene of the story is laid within the country around Milan, and the plot concerns only the troubled and impeded but at last happily liberated course of true love between the humble peasant Renzo and his already betrothed Lucia, the village maiden for whom Don Rodrigo, the chief of a band of outlaws, has laid his snares. On this simple scheme the author manages to introduce a graphic picture of the Italian robber-baron life, as represented by the outlawed but law-defying Don Rodrigo and his retainers; of various phases of the clerical and monastic life, as represented by the craven village curate Abbondio, the heroic priest Cristoforo, and the gentle and magnanimous Cardinal Borromeo; of a devastating plague in all its terrors and demoralizing power, as witnessed by the lover in searching the great city and the lazaretto for his beloved; of the «monatti,» the horrible band of buriers of the dead; of the calming and restoring influence of the Church in bringing order out of tumult, the wicked to punishment and virtue to its reward. The story is like a heritage of Boccaccio, Defoe, and Walter Scott, in a single superb panorama of which Salvator Rosa might have been the painter. The religious motive of the book is sincere but not exaggerated, and never runs to fanaticism. Its original publication was in three volumes, and occupied two years, 1825-26, during which time it awakened a wide interest in European circles; and having been soon translated into all modern languages, it has become probably the best known of all Italian romances to foreign readers.

Letters to an Unknown, by Prosper Mérimée, was published after his death, in 1873, under the editorship of Taine. The *Inconnue* was Mademoiselle Jenny Dacquin, the daughter of a notary of Boulogne, whose friendship with Mérimée extended over nearly forty years. For some time after the publication of the letters her identity remained a mystery to the public, as it had been to Mérimée during the first nine years of their correspondence.

The letters have a double value. They throw light upon two complex types of modern character. They record subjective impressions of contemporary persons and events — impressions all the more valuable because of the rare individuality that received them. They reveal a man whose intellect was not in league with his heart; who was as fearful of the trickery of the emotions as the English are of «scenes»; a man of the world who had a secret liking for other-worldliness; a cynic who made his cynicism a veil for tenderness.

The woman is a more elusive personality. She knew the power of mystery, of silence, of contradiction. She preferred to keep friendship by carelessness, than to lose it by intensity. The letters begin before 1842, and continue until Mérimée's death in 1870. They touch lightly and surely upon every event of importance in political, literary, and social circles. Many are written from Paris; many from Cannes; some from London; some from the Château de Fontainebleau. They mention everybody, everything, yet in a spirit of detachment, of indifference, sometimes of weariness and irony: — «Bulwer's novel ‹What will He Do with It?› appears to me senile to the last degree; nevertheless it contains some pretty scenes, and has a very good moral. As to the hero and heroine, they transcend in silliness the limits of romance.» «The latest, but a colossal bore, has been ‹Tannhäuser.› . . . The fact is, it is prodigious. I am convinced that I could write something similar if inspired by the scampering of my cat over the piano keys. . . . Beneath Madame de Metternich's box it was said by the wits that the Austrians were taking their revenge for Solferino.» These extracts fairly illustrate the keen observation and good sayings of the ‹Letters.›

Colomba, a romance by Prosper Mérimée, is the story of a Corsican vendetta, followed up to the end by the heroine, with a wild ferocity tempered with a queer sort of piety. The story has an ethical significance of a rather unfortunate kind, for the author's belief in the dogma of fatalism underlies the whole of it,— that circumstances control the human will, and whether a man is a brigand or a philanthropist depends purely on chance, crime and virtue being mere accidents.

Civilization in Europe, General History of. By François P. G. Guizot. (New edition with critical and supplementary notes by George W. Knight. 1896.) A standard work of great value, much improved by Professor Knight's critical and supplementary notes. The general summary of the progress of culture in Europe is admirably done, with all the new light to date. In a larger work, the ‹History of Civilization,› Guizot surveyed a wider field, and dealt more thoroughly with some of the great problems of human progress. President C. K. Adams has said of this larger work that «perhaps no historical book is capable of stirring more earnest and fruitful thought in the student.»

In his ‹Civilization in Europe› Guizot begins with the fall of the Roman Empire, and ends with the opening of the French Revolution. Although he analyzes all the important facts of history between the great landmark of 476 and the convocation of the States-General in 1789, he is far more anxious to grasp their import than to give a vivid relation of them; and therefore, facts in themselves play but a small part in his exposition. They are simply a help in his effort to discover the great laws that direct the evolution of humanity, and to show its development in the individual and in society. «Civilization,» he says, «consists of two facts, the development of the social state and the development of the intellectual state; the development of the exterior and general condition, and of the interior nature of man,— in a word, the perfection of society and humanity.» It was impossible for the author to examine every aspect of the problem in a single volume. His investigations are therefore limited to purely social development, and he does not touch upon the intellectual side of the question. But the perfect precision with which he notes the origin, meaning, and bearing of all accomplished events renders his work of priceless value.

Earth, Ancient Life-History of the, by H. Alleyne Nicholson (1878). An excellent, readable book giving a comprehensive outline of the principles and leading facts of palæontology,— the science and story of those living things of which the record is found in fossils. It is a branch of geology, the pages of the record being the stone strata or the coal formations of the crust of the globe. The two large volumes of Professor Nicholson's ‹Manual of Palæontology for the Use of Students› (1879) go more fully into all the facts, and are more richly illustrated; but the smaller volume covers the ground sufficiently for ordinary reading.

Almagest, The, by Ptolemy of Alexandria, about 150 A. D. This great astronomical and mathematical work established the «Ptolemaic System» as astronomical science for 1400 years, until the Copernican overthrew it, and gave to celestial calculations the permanent basis of trigonometrical mathematics. Hipparchus, nearly three hundred years before, had made those advances in astronomy and mathematics of which Ptolemy's work is the only existing report. It was mainly as a systematic expounder, correcting and improving earlier work, that Ptolemy became so great a representative figure in the literature of science. The system which bears his name was implicitly held by earlier philosophers, but his statement became the authority to which it was referred. His work, entitled ‹The Great Composition,› was called by the Arabs *magistē*, «greatest,» and with *al*, «the,» the name ‹Almagest› came into use.— The Geography of Ptolemy, in which he was more original than in his other great work, was the geographical authority in science even longer than the ‹Almagest› was in astronomy. The materials of the work were derived in great part from Marinus of Tyre, who lived shortly before him, but the skill with which Ptolemy used them gave his work its high authoritative character. A series of twenty-six maps, and a general map of the world, illustrated the ‹Geography.›

Earthquakes and Other Earth Movements, by John Milne. (1886.) This is a volume of the ‹International Scientific Series› in which an attempt is made to explain the various movements within the surface of the earth. Earthquakes proper are sudden violent movements of the ground, taking place with such a shake of the earth's surface, or even an upheaval of parts and opening of chasms, as to show almost inconceivable forces operating, and to work terrible destruction of buildings and masses of people. But the causes operating with sudden violence in the earthquake are at work in other ways, causing tremors or pulsations, either too small in extent or too slow and protracted to come under ordinary observation. And on an immense scale what are called oscillations — gradual and very extended movements are always taking place. The causes and methods of these are explained in Professor Milne's very readable volume. In 1892 he assisted in bringing out twenty-nine large reproductions of photographs showing the effect of the great earthquake of 1891 in Japan, on the face of the country and on the life of the people. These, with the letterpress story, furnish a singularly interesting earthquake exhibit.

Mechanism of the Heavens, The, by Pierre Simon Laplace. The first two volumes of this remarkable work were published in 1799, the third appeared in 1803, the fourth in 1805, and the fifth in 1825. The author has set forth in one homogeneous work the leading results which had been separately achieved by his predecessors, at the same time proving their harmony and interdependence. The entire work is divided into sixteen books, treating of: The General Laws of Equilibrium and Motion; The Law of Universal Gravity; The Form of the Heavenly Bodies; The Oscillation of the Sea, and of the Atmosphere; The Movement of the Heavenly Bodies on their Axes; The Theory of Planetary Movements; The Theory of the Moon; The Satellites of Jupiter, Saturn, and Uranus; Comets; The Form and Rotation of the Earth; Attraction and Repulsion of the Spheres; The Laws of Equilibrium and Movements of Fluids; The Oscillation of Fluids that cover the Planets; The Movement of Planets and Comets; and The Movement of Satellites. The work is very diffuse, and it is said that the author found himself at times obliged to devote an hour's labor to recovering the lost links in the chain of reasoning covered by the recurring formula, «It is easy to see.» ‹The Exposition of the System of the World,› by the same author, is a more popular dissertation on the same subject, disembarrassed of the analytical paraphernalia of the greater work. It has been truly said that Laplace was not properly an astronomer, but rather belonged to that class of savants who, neglecting direct observation of phenomena, depend upon the observations of others, and discover by force of calculation and meditation those great laws of which the patient researches of observers have shown the elements, without suspecting the principle.

Translated by Mrs. Mary Somerville in England, and by Nathaniel Bowditch in America.

Creation, Natural History of, by Ernst Heinrich Haeckel, 1868. A brilliantly written exposition of evolution theories in their most extreme form, of which Mr. Darwin said, «If this work had appeared before my essay had been written, I should probably never have completed it.» The acceptance of the work is shown by eight editions of the German original within ten years, and translation into twelve languages. Haeckel's ‹Evolution of Man,› the English translation of his ‹Anthropogenie› (1874), is another widely popular exposition of his extreme tendencies in science. The immense labor which Haeckel performed in his monumental five-volume contribution to the Challenger Reports, and his lucid and brilliant ‹Generale Morphologie,› have placed him in the highest rank of living naturalists. He is especially unsurpassed among naturalists in his mastery of artistic execution.

Evolution-Philosophy, Outline of, by M. E. Cazelles; translated from the French by O. B. Frothingham. (1874.) This thin volume of one hundred pages contains the clearest and most attractive brief statement of the philosophy of Herbert Spencer which has been given to the reading public. Beginning with the question, «How far can the universe be explained?»—the insoluble «whence,» «why,» «whither,» of mankind—the author explains the groundwork and starting-point of Mr. Spencer's system of thought; confessing that «By strict necessity, explanation brings us face to face with the inexplicable: we have to admit a datum which cannot be explained;» but showing that we can distinguish necessary data from unnecessary. The history of objects must be taken up at its origin; and philosophy must be not only the theory of all these histories, a systematizing of the axioms of all the sciences, but a theory of the modifications of things. Spencer's Doctrine of Progress is next explained with great clearness; the deduction being irrefutable that «Progress is not an accident, nor a thing within human control, but a beneficent necessity.» The Law of Evolution is next unfolded; and two chapters are given to Positivism and Comte's fundamental doctrines. Spencer's theory of the Order of the Sciences is next considered; and the final paper is upon Evolution and Government. In this careful and interesting exposition it is explained how government as such, a system of restraint, has passed from the arbitrary into the reasonable, and must find its domain more and more limited as the reign of moral ideas is extended; that religion is legitimate and science indispensable, and that as humanity advances, not only perpetual peace will be established between these two, but it will be understood by mankind that «law is at once inexorable and beneficent; that by conformity to it people march toward a higher degree of perfection, and reach a higher degree of happiness. For this reason Spencer urges the observance of law; for this reason he is indignant at its misapprehension. It is in affirming the eternal principles of things and the necessity of obeying them, that he shows himself essentially religious.»

Anthropology: AN INTRODUCTION TO THE STUDY OF MAN AND CIVILIZATION, by E. B. Tylor: 1881. A work designed to give so much of the story of man as can be made interesting to the general reader. It tells what is known of the earliest appearance of man on the globe; of the races of mankind; of languages and writing; of the various arts of life and arts of pleasure, as they were developed; of the beginnings of science; of the earliest stages of religion, mythology, and literature; and of the first customs of human society. The work is a valuable contribution to popular knowledge of the origins of human culture. Like all Professor Tylor's books, it is eminently readable.

Intellectual Development, The History of, Vol. i., by John Beattie Crozier. The first volume of an elaborate work on the origin and evolution of the systems of thought which have made up the intellectual development of the human mind. The present volume tells the story of Greek philosophy, which was so long believed by all to stand alone; and with it that of Hindoo thought, the philosophical systems of India, which are now known to rival the Greek as products of the intellect, and as expressions of spiritual aspiration, if not as aids to the moral life and helps to social and political order. The philosophies of Greece and of India are fountain-heads of thought never surpassed as intellectual outbursts, and suggesting a law of origin widely different from that of evolution as commonly understood. In sequel to these ancient systems, Mr. Crozier embraces in his survey the developments of Græco-Roman paganism, those of Judaism, and those of Christianity in the Roman empire down to 529 A. D., the date at which the latest schools of Athens were closed by the emperor Justinian. In an earlier work, ‹Civilization and Progress,› Mr. Crozier indicated his views in philosophy; arguing that the controlling factor of civilization is the material and social condition of man, and that in accordance with material and social needs, ideas of right and wrong are formed.

Institutes of the Christian Religion, by John Calvin. The first great theological work after the Reformation, undertaking to establish, against Roman Catholic belief and usage, a Protestant system of doctrine and communion; and through its service as such, and its masterly grasp of system and argument, widely accepted as the standard of reformed theology. The original design of the author was to make a small work for popular instruction; and his first edition conformed to this design, except as he changed his plan in order to lay before the King of France, Francis I., a defense of the Reformed Confession. By enlargement in successive editions, the work reached the form in which it is now known.

Early History of Institutions, Lectures on the, by Henry Sumner Maine, LL. D. (1875.) In his remarkable work on ‹Ancient Law: Its Connection with the Early History of Society, and its Relation to Modern Ideas› (1861), Sir Henry Maine attempted to indicate some of the earliest ideas of mankind, as reflected in ancient law, and to point out the relation of those ideas to modern thought. To a large extent the illustrations were drawn from Roman law, because it bears in its earliest portions traces of the most remote antiquity, and at the same time it supplies many elements of modern culture. The distinction given the author by this work led to his having a seven years' period of service in India as legal member of the Council; and on his return to England and appointment to a professorship of jurisprudence at Oxford, his first course of lectures was published as ‹Village Communities› (1871). It was another course of Oxford lectures which gave the substance of his ‹Early Institutions›; in which, as in ‹Village Communities,› he drew from knowledge gained in India to throw light upon ancient social and political forms. Not only were these works among the first examples of thorough historical research into the origins of social order and political organization, but the skill in exposition and admirable style in which they are executed make them of permanent interest as models of investigation. The work of Maine on the origin and growth of legal and social institutions was completed by a volume in 1883 on ‹Early Law and Custom.› A principal contention of Maine was that patriarchal or fatherly authority was the earliest germ of social order.

Beginners of a Nation, The. ‹A history of the source and rise of the earliest English settlements in America, with special reference to the life and character of the people. The first volume in a history of life in the United States.› By Edward Eggleston. (1896.) This is the first volume of a proposed History of the United States, on the lines set forth by Mr. Eggleston in the sub-title quoted above. The volume is fully and carefully treated in the LIBRARY, under ‹Eggleston.›

Beginnings of New England, The, by John Fiske. The occasion and manner of this book, in the author's series of American History volumes, are indicated in a few sentences of the preface:—

«In this sketch of the circumstances which attended the settlement of New England, I have purposely omitted many details which in a formal history of that period would need to be included. It has been my aim to give the outline of such a narrative as to indicate the principles at work in the history of New England down to the Revolution of 1689. . . . In forming historical judgments, a great deal depends upon our perspective. Out of the very imperfect human nature which is so slowly and painfully casting off the original sin of its inheritance from primeval savagery, it is scarcely possible in any age to get a result which will look quite satisfactory to the man of a riper and more enlightened age. Fortunately we can learn something from the stumblings of our forefathers; and a good many things seem quite clear to us to-day, which two centuries ago were only beginning to be dimly discerned by a few of the keenest and boldest spirits. The faults of the Puritan theocracy, which found its most complete development in Massachusetts, are so glaring that it is idle to seek to palliate them or to explain them away. But if we would really understand what was going on in the Puritan world of the seventeenth century, and how a better state of things has grown out of it, we must endeavor to distinguish and define the elements of wholesome strength in that theocracy, no less than its elements of crudity and weakness.»

In the scientific spirit, which seeks the truth only and never the buttressing of any theory, yet with the largest liberality of judgment, the historian illustrates the upward trend of mankind from its earlier low estate. His philosophic bent appears most lucidly expressed in the first chapter, where the Roman idea of nation-making is contrasted with the English idea; the Roman conquest, with incorporation but without representation, with the English conquest, which always meant incorporation with representation. Then follow a description of the Puritan exodus, and the planting of New England, with comments on its larger meanings, a picture of the New England confederacy; the scenes of King Philip's lurid war, and the story of the tyranny of Andros,— James the Second's despotic viceroy,— which began the political troubles between the New England and the Old, that ended only with American independence. This volume, as will be inferred, is among the most interesting and suggestive of Mr. Fiske's many monographs.

New England Primer, The. This famous work, the earliest edition of which known to exist was published in Boston in 1727, has passed through various changes of form and text.

An eighteenth-century edition contains the alphabet and syllabarium, followed by several columns of simple words. Next appears

THE DUTIFUL CHILD'S PROMISE.

I will fear God, honor the King,
I will honor my Father and Mother,
I will obey my superiors.

The alphabet rhymes, illustrated by crude wood-cuts, follow. Among the most atrocious of these is the picture of the man of patience, spotted with sores, accompanied by this rhyme:—

«Job feels the rod,
Yet blesses God.»

There is said to have been a picture of the Crucifixion in an earlier edition, with appropriate rhyme; which our rigid Puritan ancestors discarded in favor of Job, claiming that it smacked of papacy.

Among other curious rhymes may be quoted:—

«Proud Korah's troop
Was swallowed up.»

«Peter denies
His Lord, and cries.»

«Whales in the sea
God's voice obey.

«Time cuts down all,
Both great and small.»

The last rhyme is illustrated by a picture of the Grim Destroyer mowing a broad swath with an old-fashioned scythe.

After the Lord's Prayer and the creed is an illustration of John Rogers surrounded by blazing fagots, guarded by the sheriff, with his wife and «nine small children and one at the breast» gazing upon his martyrdom. There is an account of John Rogers, and a copy of his rhymed address to his children.

AN ALPHABET OF LESSONS next appears, beginning with

A wise son maketh a glad father, but a
foolish son is the heaviness of his mother;

and closing with

Zeal hath consumed me because my
enemies have forgotten the word of God.

THE SHORTER CATECHISM (Westminster), with a few hymns, occupies the remaining half of this little book of 64 pages, having only 3½ by 2¼ inches of printed matter on each page.

In 1897 Mr. Paul Leicester Ford prepared a complete history of the New England Primer, fully presenting the subject historically and bibliographically in an illustrated duodecimo volume of 354 pages.

Bimbi: Stories for Children. Ouida has done nothing so perfectly as her stories of child-life. In ‹Bimbi› we see her at her best. The stories are simply but charmingly told, and show a wonderfully intimate sympathy with children. The characters are mostly little peasants, sweet, natural, and thoughtful, filled with a love of beauty and of old legends, and touched with the simple spontaneous heroism that is possible only to a child.

‹Hirschvogel,› which opens the volume, is the story of a German boy's romantic attachment for a beautiful porcelain stove, made by the great master Hirschvogel. August's father having sold the stove, the child secretes himself in it, and after a terrible journey of three days is found inside by the young king who has bought it; and who, pleased with the child's devotion, allows him to stay with his beloved Hirschvogel and receive an artist's education.

‹Moufflou› takes its name from a clever poodle, which Lolo, his little lame master, had taught to do many tricks. Lolo's mother having sold the dog while he was away, the child takes the loss so much to heart that he becomes ill, and is saved from death only by the opportune arrival of Moufflou, who has escaped and walked many miles to find his little master.

Findelkind is a boy whose whole life is saddened because some twin lambs from his flock stray, and are frozen to death, while he is away upon a quest for money with which to found a monastery.

The Little Earl who gives his name to the last story in the book learns early the lesson that «It is the title they give me and the money I have got that makes people so good to me. When I am only *me* you see what it is.»

‹In the Apple Country› relates how a young Englishman receives into his home Gemma, a hot-tempered, warm-hearted little Italian girl, with her grandfather and brother, who have been arrested for strolling. And when Gemma has grown into a beautiful girl, impulsive still, but sweet and gentle, she consents to give up forever the grapes and oranges of Italy to live in the «Apple Country,» as Philip Corey's wife.

Perhaps the most charming of the stories is ‹The Child of Urbino.› Two friends of the child Rafaelle — Luca, a noble youth, and his sweetheart Pacifica, a gentle maiden — are in great trouble. Pacifica's father, a great artist, has promised his daughter's hand to the painter winning in a contest to be decided by the duke, and Luca could paint but ill. On the day of the decision the duke and all present gaze in wonder upon one piece, which is found to be the work of the seven year-old child Rafaelle. Modestly and quietly the child claims Pacifica, takes her hand and places it in Luca's. They tell Luca that an angel has come down for him. «But Luca heard not: he was still kneeling at the feet of Rafaelle, where the world has knelt ever since.»

Old Mamselle's Secret, The (Das Geheimniss der alten Mamsell), by «E. Marlitt» (Eugénie John), has its action in Thuringia, Germany, in the early part of the nineteenth century. In the town hall of X—— a performance takes place, the chief actors of which are Orlowsky, a juggler, and his wife Meta, a beautiful and refined woman. A tragedy occurs: the great trick miscarries, and she falls mortally wounded by a stupid assistant. She implores her husband to place their little girl of four years in some quiet home. Herr Hellwig, a retired merchant, compassionately adopts the child, Felicitas, in spite of the violent opposition of his wife,—a woman full of pious cant, but cruel by nature. They have two sons: John, who is away at school, and Nathaniel, aged seven. Of the two servants, Frederika is her mistress's humble counterpart, and Heinrich his master's.

Felicitas is tenderly cared for by Herr Hellwig until his death a few years later. Thenceforward she becomes a household drudge, only retained because of the dying man's injunction to John.

Felicitas accidentally discovers the Old Mamselle, her benefactor's aunt, ostracized by the family, and living in a remote part of the mansion; and through her loving instruction, in stolen hours, Felicitas becomes very accomplished.

Nine years later, John, now become a famous physician in Bonn, orders his cousin, the Councilor's widow, to X—— for her child's health; and together with him they become members of the Hellwig household. The beautiful but violent-tempered young widow lays siege to John. He, however, falls in love with Felicitas, whom as a child he had treated harshly. She hates him bitterly, and hopes soon to live openly with the

Old Mamselle. But the latter inopportunely dies, leaving all her property, not to Felicitas, but to the Von Hirschsprung heirs, if found. Felicitas is about to destroy a little book in compliance with her friend's wishes, when the Councilor's widow intervenes, reads it, and flings it at John's feet, thus revealing the Old Mamselle's secret. She had loved in her girlhood Oscar von Hirschsprung, a poor neighbor, occupying another portion of the same mansion. Felicitas had long known that her real mother was a Von Hirschsprung, and the happy dénouement may be easily imagined.

This story, published in 1867, has passed through many editions; the English version by Mrs. A. L. Wistar is regarded as even superior to the original.

Fruit, Flower, and Thorn Pieces, by Richter (Jean Paul), appeared in 1796–97. It is a strange combination of humor, tenderness, and fine imagination, purporting to be the record of the «married life, death and wedding of the lawyer of the poor, Siebenkäs.» The dream-indulging, impractical poet of a lawyer represents Jean Paul himself; while Siebenkäs's wife, Lenette, the embodiment of the practical in life, stands for Richter's good old mother. Her devotion to every-day ideas is well illustrated when «Siebenkäs,» in the midst of a grandiloquent harangue upon eternity, is interrupted by her exclaiming: «Don't forget to leave off your left stocking to-morrow morning: there is a hole in it!» Of all Jean Paul's more prominent characters, Siebenkäs is one of the least extravagantly sentimental; and his history, though less ambitious than either «Titan» or «Hesperus,» is more popular. It displays Richter's kaleidoscopic variety of thought, wild figures of style, and bewildering leaps from the spiritual to the earthly and grotesque—and thence again to ideal heights. In some passages the rapid sweep of thought seems too strong for coherent utterance, and again it calms down to a placid sweetness very ingenuous. His phrases, linked by hyphens, brackets, and dashes, almost defy the translator's art, and are sufficiently difficult for even the German scholar.

Melting Snows, by Prince Emil zu Schönaich-Carolath. A virgin human soul, awakened by love and swept along by the torrent of its passion to ultimate wreck, is the theme of this book, written most poetically in a style of the frankest romanticism. Bent Sörensen is a poor Jutlander student, whose god is Mathematics, and whose one idea is the practical duty of getting his degree and caring for his old parents and his young brothers and sisters. He meets Giacinta, a young singer, absorbed in her art. They fall in love at first sight. Henceforth Bent's course of life is changed. He neglects his studies and companions and is warned of expulsion. But he abandons himself to his passion,—even writing poetry, with a mathematical cast, to her praise. She makes her début in opera with tremendous success in the first two acts; in the third she falls in a swoon with a hemorrhage. She recovers and marries the old Hofrath, her protector; but Bent's career is ended. Another lover is introduced, only to be rejected. The burning sun of love has touched three lives, and the resistless current of their melting snows has left stranded three wrecks. The interest of the story is in the author's handling of the scenes of passion and tragedy. The English translation by Margaret Symonds was published in 1895.

Amazon, The, by Franz Dingelstedt, is a lively, witty story of Berlin society in artistic and social circles, in which love at cross-purposes finds a pleasant solution. Roland, a distinguished painter, is attracted by Armgard Krafft, whose father is a rich banker; while Seraphine, a prima donna of popular fame, who poses for Roland as an Amazon, is for a time drawn towards a diplomat of high rank. Thus the principle of the attraction of opposites seems to be illustrated, but the novel proves to be a satire on the doctrine of elective affinities. It is full of both poetry and humor; and in spite of its bohemianism, thoroughly healthy in tone. It was published in 1868. The title refers also to an opera in which Seraphine appears.

Good Luck, by Ernest Werner. This story describes in a picturesque and interesting manner the development of conjugal affection that follows a loveless marriage. Baroness Eugenie von Windeg, a beautiful girl of aristocratic lineage, marries Arthur Berkow, a civilian, much beneath her in rank, whose wealth is necessary to restore the fallen fortunes of the Windegs. The match is brought about by Berkow's father, a vulgar and unprincipled man, who has made his fortune in mining, and who, being a large creditor of Baron Windeg, uses every means in his power to bring about this brilliant marriage for his only son, whom he idolizes and on whom he has lavished every luxury. While the bridal couple are being driven to their future home, their horses take fright and run away; and but for the brave and prompt action of Ulrich Hartmann, one of Berkow's miners, a dangerous and unruly fellow, the carriage and its occupants would have been dashed over a precipice. On reaching her palatial residence, Eugenie, whose anguish and regret have up to this time been suppressed, gives way to her feelings, tells Arthur of her scorn and dislike for him, and taunts him with his motives in bringing about their marriage. Arthur receives her gibes in an indifferent manner, and after telling her that she has been mistaken in this regard, leaves her, with the assurance that in future she shall be freed from his society, except when it is necessary to preserve appearances. As time goes on, Eugenie discovers qualities in her husband which win her respect and love; but he continues to treat her with cool politeness and indifference. The elder Berkow dies, leaving his miners in a state of insurrection; and Arthur takes control in a manner which shows great courage and strength of character. At this time Baron Windeg, who has come into possession of a large inheritance, tries to bring about a legal separation between his daughter and her husband, whose plebeian birth he cannot forgive. He takes Eugenie home with him in order to procure the divorce; but while the papers are being drawn up she hears of Arthur's extreme danger at the hands of the infuriated miners, led by Hartmann, and, her love for her husband asserting itself, she flies to him and is welcomed with open arms. An explosion takes place in the mine just as matters reach a crisis, and Arthur risks his life to save his miners, thereby winning their esteem and settling the controversy. His enemy Hartmann accompanies Arthur into the mine, and saves the life of his hated master at the sacrifice of his own. The interest in this story is well sustained; the characters are forcibly drawn, and the book as a whole presents a vivid and dramatic picture of social and industrial life in Germany. (1876.)

Dosia, by Henri Gréville (Madame Durand), (1877,) is a vivacious story of Russian life. The heroine, Léodocia Zaptine, is a frolicsome young madcap, with the kindest heart, who is always getting into scrapes. Grief-stricken because of well-deserved scoldings, she decides to elope with her cousin Pierre Mourief, a young lieutenant staying in the house; but thinks better of it when they are but a mile or two from home, and returns to the paternal roof. After this escapade, Dosia is taken in hand by the young widow Princess Sophie Koutsky, the sister of Pierre's comrade in arms Count Platon Sourof. Dosia and Pierre make the mutual discovery that they are not in the least in love with each other; and the headlong, generous Pierre wins the Princess Sophie, while her grave brother Platon loves and marries the naughty Dosia. The story is agreeably told, and is a good specimen of the best type of domestic novel.

Dosia's Daughter, by Henri Gréville (Madame Durand), (1886,) like its predecessor ‹Dosia,› has a slight plot, charmingly told; and like that, presents a pleasant picture of society life in Russia. Agnes, or Ania, the daughter of Count and Countess Tourof, considers herself a much misunderstood and unappreciated young woman, and decides to go out into the world and earn her bread as a governess. She runs away from home, and a very short experience as her own mistress is enough to bring her back to her parents, with the conviction that home is best. The charm of the novel lies in its naturalness and simplicity.

Jean Teterol's Idea (‹L'Idée de Jean Têterol›), by Charles Victor Cherbuliez. (1878.) A clever narrator rather than a keen psychologist, Cherbuliez can tell a good story in a picturesque style, with an accompaniment of interesting philosophic reflections. Jean Têterol, a young peasant abused by his master, the Baron Saligneux, shakes the dust of Saligneux from his shoes, and departs, vowing vengeance. The idea which comes to him then, and which thenceforth dominates his life, is a determination to become a rich proprietor of land instead of a serf. He goes to Paris, and there by hard work and by shrewdness amasses a fortune. At fifty-five, many times a millionaire, he is a widower with one son, Lionel, to whom he looks for the fruition of all his ambitions. This boy, his «Prince of Wales,» has had every sort of advantage. He may marry an aristocrat and become one himself. His father regards him with a tyrannical pride and affection, somewhat galling to Lionel's more refined nature. Jean Têterol returns to the village of Saligneux, and there learns that his old master is dead; that his son, the present Baron, has a beautiful daughter, Claire; and that the estate is embarrassed and the Baron in debt. Jean craftily manages to become his chief creditor, and then demands Claire's hand for Lionel. From this point the complications of the story multiply rapidly. Claire is made an interesting heroine; Lionel rises in the esteem of the reader: and the fortunes of the two, and of the old estate, offer to Cherbuliez the material of an agreeable domestic tale. The manner of it is graceful, and its touch delightfully free.

Immortal, The, by Alphonse Daudet. (1888.) ‹L'Immortel› is the last noted work of the late distinguished French critic, dramatist, and novelist, Alphonse Daudet. It professes to be a description of *mœurs parisiennes*, but is really a satire on the pretensions of the French Academy; its title, ‹The Immortal,› being the epithet popularly applied to the forty members of that exclusive and self-perpetuating body. Daudet himself, although his novel ‹Fromont Jeune et Risler Aîné› was crowned by the Academy with the Jouy prize, was never elected to its membership; and with the brothers Goncourt, Zola, and others, he formed a rival literary clique. The satirical thrusts in ‹The Immortal› were keenly felt and resented by the Academicians. Apart from this personal connection, ‹L'Immortel› cannot be said to vie in interest or merit with the celebrated trine of the ‹Tartarins,› or with ‹Numa Roumestan,› ‹Kings in Exile,› or ‹Sappho.› The hero of the story is a bookworm, an Academician whose works have been successively «crowned by the Academy» until its crowns were exhausted, and nothing remained but to elect him to membership. Meanwhile he has been employed by the government as Archivist of Foreign Affairs; but an unhappy expression introduced in the history of the house of Orleans—«Then, as to-day, France, submerged under the wave of demagogism»—gave such offense to the government that it cost him his position, his salary, and his livelihood. He now devotes himself to the editing of certain MSS. of untold value, which have come into his possession, and his hopes and ambitions hang upon the delight with which the world will welcome these treasures. Treated by his ambitious wife and spendthrift son with ironical contempt and heartless neglect, his misfortunes are crowned by the revelation that his prized archæological documents are forgeries; and that the Academy, indignant at the disgrace thus brought upon it, is discussing his degradation among the «mortals.» Ridiculed by all Paris, and berated at home by his angry and disappointed wife, «the perpetual secretary of the Academy,» finding neither solace nor protection in its shelter in this hour of his dire need, ends his troubles by throwing himself into the Seine. The story is a work of pessimistic realism, portraying the sordid and heartless selfishness of mother and son, as contrasted with the father's entire but wasted devotion to what in the end is only delusion and fraud.

Chouans, The, by Balzac. This was the novelist's first important work. The title, when it appeared in 1829, was ‹The Last Chouan; or, Bretagne in 1800.› In 1846 it was rearranged in its present form. It is the story of a young girl, Marie de Verneuil, sent by Fouché to entrap the leader of the royalists in Bretagne, the Marquis de Montauran. She falls in love with him, reveals her disgraceful mission, and devotes all her energies to save him, until a trick of his enemies leads her to believe him false. Then she plots his ruin, is undeceived too late, and both die together. Marie is an exquisite creation, revealing that deep and intuitive knowledge of the soul of woman of which Balzac was to give so many proofs afterward. Montauran also is an original character, vigorously and delicately drawn. In Hulot, the rough republican commandant sprung from the ranks, and in Marche-à-Terre, the ferocious but honest fanatic, we have two of

Balzac's «types,» designed and classified truthfully and convincingly. Many of the scenes are of tragic intensity. Nothing could be more terrible than that of the massacre of the Blues at Vivetière, that of the unmasking of the spy among her enemies, or that of the roasting of the old miser by the Chouans to compel him to reveal his treasure. The description of a mass said by a priest in rags, in the midst of the forest, before a granite altar, while the insurgents, kneeling near their guns, beat their breasts and repeat the responses, is singularly grand and imposing. The author made a profound study of the scenery of Bretagne, and the manners of its people, before he wrote his romance; and his pictures of both scenery and people have the stamp of reality and truth.

Country Doctor, The, by Honoré de Balzac, belongs to the series known as ‹Scenes from Country Life›; a part of his great cycle of fiction, ‹The Comedy of Human Life.› It appeared in French in 1833, and in the standard English translation by Miss Wormeley in 1887. It is one of Balzac's noblest pieces of fiction, presenting beautiful traits of human nature with sympathy and power. The scene is laid in a village near Grenoble in France, and the story begins with the year 1829. To this village comes Genestas, a noble old soldier who adores Napoleon, and believes in the certainty of his return to save France. Under the assumed name of Captain Bluteau, he rests from his wounds, and is cared for by Dr. Benassis, the country doctor, the central character, and a remarkable study of the true physician. He is a sort of Father Bountiful in Grenoble. He treats the poor peasants without pay, and dislikes taking money except from the rich. He teaches the peasantry how to improve their land, introduces methods of work which make for prosperity, suggests new industries, and effects a great change for the better in the neighborhood; so that in ten years the population is tripled, and comfort and happiness are substituted for poverty and misery. The Doctor lives in an attractive old house with two servants, one of whom, Jacquotte, the cook, a scolding, faithful, executive, and skillful woman, proud of her culinary ability and devoted to Benassis's interest, is one of the most enjoyable personages in the story. The incidents of the plot have their explanation in the events of a preceding generation. The novel as a whole is one of the simplest of Balzac's, free from over-analysis of character and motive.

Eugénie Grandet, by Honoré de Balzac, appeared in 1833, and is included among the ‹Scenes of Provincial Life.› In it, the great French master of realism depicts with his accustomed brilliant precision the life of a country girl, the only child of a rich miser. Eugénie and her mother know little pleasure in the «cold, silent, pallid dwelling» at Saumur where they live. Father Grandet loves his wife and daughter, but loves his money better, and cannot spare enough of it to supply his family with suitable food and clothing. His rare gifts to his wife he usually begs back, and Eugénie is expected to hoard her birthday gold-pieces. Eugénie's charming, handsome cousin Charles arrives one day for a visit, and Eugénie braves her father's anger to supply him with sugar for his coffee and a wax instead of a tallow candle. Charles has been brought up in wealth, but his father now loses all and commits suicide. Eugénie's pity for her unhappy cousin turns to love, which he seems to reciprocate. Engaged to marry her, with her savings he goes to the West Indies. The years wear on drearily to her, and she does not hear from him. Her mother dies, and she is an heiress, but is persuaded by her father to make over her property to him. The old man dies too, and Eugénie is very rich. At last she receives a letter from Charles, who is ignorant of her wealth, asking for his liberty, and telling her of his wish to marry a certain heiress whose family can aid him in his career. The reserved and self-controlled Eugénie releases him without complaint; and discovering that his match is jeopardized by his father's debts, she sends to Paris her old friend Monsieur de Bonfons, president of the civil courts of Saumur, to pay this debt, and thus clear Charles's name. As a reward for his services, she marries Monsieur de Bonfons without love. Early left a widow, and the solitary owner of wealth which she has never learned to enjoy, she devotes the rest of her life to philanthropy, thus completing her career of self-abnegation.

Père Goriot, by Honoré de Balzac. (1834.) This story is one of the most painful that the master of French fiction ever forced upon a fascinated but reluctant reader. It is the history of a modern Lear. Père Goriot, a retired manufacturer of vermicelli, having married his daughters, Anastasie to the Count de Restaud, and Delphine to the Baron de Nucingen, is abandoned by them after he has settled on them his whole fortune. Even to see them he is reduced to the extremity of watching on the street to get a glimpse of their beloved faces as they drive by. In the wretched pension where he lives he meets Eugène de Rastinac, whose distant relationship to the Viscountess de Beauséant enables him to frequent the select society of the Faubourg Saint-Germain. He there makes the acquaintance of Père Goriot's daughters, and becomes the cavalier of Delphine. The daughters, mere devotees of fashion, treat the poor old man with increasing barbarity, until, knowing that he is on his death-bed, they both attend a ball, though he beseeches them to come to him. He is buried by charitable acquaintances; and as the body is brought from the church, the empty coaches of the daughters fall in behind and follow it to the grave. Crowded with incidents, and made profoundly interesting by its merciless fidelity of characterization, ‹Père Goriot› compels attention; while in style it is one of the most brilliant of Balzac's long succession of novels.

Cousin Bette, by Honoré de Balzac. This powerful story, published in 1846, is a vivid picture of the tastes and vices of Parisian life in the middle of this century. Lisbeth Fischer, commonly called Cousin Bette, is an eccentric poor relation, a worker in gold and silver lace. The keynote of her character is jealousy, the special object of it her beautiful and noble-minded cousin Adeline, wife of Baron Hector Hulot. The chief interest of the story lies in the development of her character, of that of the unscrupulous beauty Madame Marneffe, and of the base and empty voluptuary Hulot. ‹Les Parentes Pauvres,› which includes both ‹Cousin Bette› and ‹Cousin Pons,› are the last volumes of ‹Scènes de la Vie Parisienne.› Gloomy and despairing, they are yet terribly powerful.

Cousin Pons, by Honoré de Balzac. Cousin Pons, written in 1847, belongs to Balzac's series of ‹Scenes from Parisian Life.› In it he intended to portray «a poor and simple-minded man, an old man, crushed by humiliations and insults, forgiving all and revenging himself only by benefits.» The hero is Sylvain Pons, a simple-hearted old musician who has seen his best days professionally, whom his purse-proud cousins the Marvilles, wearying of his visits, slight and insult. The vicissitudes of the poor fellow make the story. Greed and cunning, in all grades of society, receive their due celebration. The Marvilles, the titled Popinots, the theatre director Gaudissard, the various lawyers, the Jewish picture dealers, down to the very lodging-house keepers, all are leagued against the one simple-hearted man and triumph at last. It is interesting to know that Cousin Pons's great collection, as described in the story, was actually Balzac's own, which M. Champfleury visited in 1848, and which, although seen for the first time, seemed strangely familiar to him until «the truth flashed upon me. I was in the gallery of Cousin Pons. Here were Cousin Pons's pictures, Cousin Pons's curios. I knew them now.» The American translation is by Katherine Prescott Wormeley.

Modeste Mignon, by Honoré de Balzac. (1846.) The heroine of this romance, Modeste Mignon, lives in a small city in northwestern France. She has the religious faith of a child, while her mind is exceptionally well informed in many ways. The machinery of the story is slight. The young girl, daring in her simplicity, writes to a famous author to thank him for his books. A friend of that author, charmed by the freshness of the letter, replies; and a pretty love story is the result. Many characters appear, and there are fresh and dewy pictures of rural France. The great whirlpool of Paris does indeed devour its allotted victims; but the atmosphere of the book, as a whole, is tranquil, and its influence not uncheerful.

Consuelo, by Amandine Lucile Aurore Dudevant (George Sand), published in 1842, and its sequel ‹The Countess of Rudolstadt,› issued the following year, form a continuous romantic narrative, of which the first book is the more famous. While not the most characteristic novel, perhaps, of the great French authoress, ‹Consuelo› is the best known to general readers. It is a magnificent romance, kept always within the bounds of the possible, yet exhibiting a wealth of imagination and idyllic fancy not always found in conjunction with such restraint. Consuelo, like her creator, has in her veins the blood of the people; she has no dowry but a wonderful voice, and a noble natural purity that is her defense in all trials and temptations. Her childhood is spent in the Venice of the eighteenth century; a golden childhood of love and music, and a poverty which means freedom. After a bitter experience of deception, she leaves Venice to live in the Castle of Rudolstadt in Bohemia, as companion to the Baroness Amelia. One of the household is Count Albert, a melancholy half-distraught man of noble character, over whom Consuelo establishes a mysterious influence of calmness and benignity.

The interest of the story is now held by certain psychic experiments and experiences, and it closes as the reader hopes to have it. ‹Consuelo› abounds in picturesque and dramatic scenes and incidents, in glowing romance, in the poetry of music and the musical life. It retains its place as one of the most fascinating novels of the century.

Haunted Pool, The, by George Sand. The ‹Haunted Pool› (La Mare au Diable) was the first in a series of rustic novels begun by George Sand at Nohant in 1846, of which ‹Les Maîtres Sonneurs› was the last. These simple stories, which have been called the ‹Georgics› of France, are quite unlike the earliest works of their author, ‹Indiana,› ‹Valentine,› and ‹Lelia,› both in style and in matter; and mark a distinct epoch in French literature. In explaining her purpose in writing them, George Sand disclaimed any pretense of accomplishing a revolution in letters: «I have wished neither to make a new tongue, nor to try a new manner.» She had grown tired of the city, and her glimpses of rural life had led her to an exalted view of the peasant character. The poetry which she believed to exist in their lives, she succeeded in infusing into the romances which she wove around them.

‹The Haunted Pool› has for its central figure Germain, a widower of twenty-eight, handsome, honorable, and living and working on the farm of his father-in-law, Maurice by name. The latter urges his son-in-law to marry again, both for his own good and for that of his three children. Germain demurs, largely because he cherishes so fondly the memory of his wife. But at last he consents to go to the neighboring village of Fourche, to see the widow Catherine Guérin, daughter of Farmer Leonard, who is well off, and according to Maurice, of suitable age to marry Germain. Before he starts on his journey, a neighbor of Germain, the poor widow Guillette, asks him to take in his care her sixteen-year-old daughter Mary, who has engaged to go as a shepherdess to a farmer at Fourche. On the way, Pierre, the young son of Germain, insists that his father shall take him as well as little Mary to Fourche on his horse, La Grise. The trio lose their way, the horse runs off, and they are obliged to spend the night on the borders of the «haunted pool.» The tact of little Mary, and her kindness to his child, so work on Germain that he falls in love with her. He goes on, however, to see the widow; but her coquetry, and the insincerity of her father, disgust him, and he does not make his offer of marriage. On the way home he overtakes little Mary, who has been insulted by her employer at The Elms. At first she refuses to marry Germain, calling him too old. But in the course of a year she changes her mind, and makes him perfectly happy.

Little Fadette (La Petite Fadette), a novel by George Sand, appeared in 1848.

It is one of George Sand's short studies of peasant life, considered by many critics her finest work, in which she embodied loving reminiscences of her childish days in the province of Berry. It is a poetic idyl, recounted with a simple precision which places the reader vividly in the midst of the homely incidents and daily interests of country life.

To Père and Mère Barbeau, living thriftily upon their little farm, arrive twin boys whom they name Landry and Sylvain. As the boys grow up, they show an excessive fondness for each other, which their father fears may cause them sorrow. So he decides to separate them by placing one at service with his neighbor, Père Cailland. Landry, the sturdier and more independent, chooses the harder lot of leaving home. He adapts himself to the change and is happy; while Sylvain, idle, and petted by his mother, suffers from the separation and is jealous of his brother's new friends. Later the two brothers both love the same woman, little Fadette. The plot centres itself in the outcome of this situation.

Histoire de Ma Vie, L', by George Sand. This work was begun in 1847, and completed in 1855. It was published in Paris at the latter date, and republished, essentially unchanged, in 1876.

The four volumes of autobiography, comprising over 1,800 pages, deal with the first forty years of the author's life, and close twenty-one years before her death. The first and second may be styled the introduction to the story; being devoted mainly to the antecedents of the writer, her lineage, her father's letters, and to a running commentary on the times. The autobiography proper begins in the third volume. Here the extremely sensitive nature, and vivid, often wild, imagination of a girl, may be seen unfolding itself in continuous romance, sufficient in quantity and quality to foreshadow, if not to reveal, one of the most prolific novelists in French literature.

In these pages, the writer portrays a genius in embryo fretting over its ideals, —in the passion for study and observation; in the convent experience of transition from realism to mysticism; in domestic hopes and their rapid disillusioning. In the last volume appear the beginnings of the George Sand of our literature,—the mystic transforming into the humanitarian and the reformer; the dreamer subdued by many sorrows; the new novelist happy or defiant amidst her friends and foes.

As a work of art and as an autobiography, ‹L'Histoire de Ma Vie› is defective in the lack of proportion involved by overcrowding the story at the beginning with extraneous matter and childhood experiences, to the exclusion of important episodes of maturer years, and the abrupt ending of the narrative where the author has just entered upon her literary career.

But taken as a whole, the autobiography is an invaluable contribution to the French literature of the first half of the nineteenth century. Outside of contemporary interests, we have, with a few reservations, the frank, vivid portraiture of a child both of kings and toilers; a woman of the convent and of bohemia; a genius in literature striving for the welfare of her kind.

Elle et Lui, by George Sand. (1859.) A novel based on the author's relations twenty-five years before, in 1834, with Alfred de Musset, whose death occurred in 1857. As the story was one to which there could be no reply by the person most concerned, an indignant brother, Paul de Musset, wrote ‹Lui et Elle› to alter the lights on the picture. At the entrance of the woman known in literature as George Sand upon the bohemian freedom in Paris, she shared her life with Jules Sandeau, and first used the pen-name Jules Sand, when he and she worked together and brought out a novel entitled ‹Rose et Blanche.› Enabled shortly after to get a publisher for ‹Indiana,› which was wholly her own work, she changed her pen-name to George Sand. But Sandeau and she did not continue together. Alfred de Musset and she entered upon a relationship of life and literary labor which took them to Italy at the end of 1833, gave them a short experience of harmony in 1834, but came to an end by estrangement between them in 1835. Her side of this estrangement is reflected in ‹Elle et Lui,› and his in Paul de Musset's ‹Lui et Elle.›

Delphine, by Madame de Staël, was her first romance; it was published in 1802. The heroine is an ideal creation. Madame d'Albemar (Delphine), a young widow, devotedly attached to her husband's memory, falls promptly in love with Léonce as soon as she meets him. The feeling is reciprocated, and Léonce bitterly repents his engagement to Delphine's cousin Mathilde. But Delphine's mother, Madame de Vernon, a treacherous, intriguing woman, determines to separate the lovers; and the story relates the progress of her machinations.

Its bold imagery, keenness of observation, and power of impassioned description, perhaps justify ‹Delphine's› position among the masterpieces of French literature. But neither situations nor characters are true to nature. The only real person in the book is Madame de Vernon, a mixture of pride, duplicity, ostentation, avarice, polished wickedness, and false good-nature. But the romance had a special interest for Madame de Staël's contemporaries, for several of the great men and women of the time appear in it under the thinnest of disguises. M. de Lebensée, the noble Protestant, is Benjamin Constant; the virtuous and accomplished Madame de Cerlèbe is Madame de Staël's mother; Delphine is of course Madame de Staël herself; and Madame de Vernon is Talleyrand: «So we are both,» said he to her, «in your last book, I hear; I disguised as an old woman, and you as a young one.» As in the case of ‹Corinne,› the liberal ideas scattered through the story drew down on the author the anger of Napoleon, who ordered her to leave France.

Corinne; or, Italy, by Madame de Staël. Corinne's story is quite secondary, in the author's intention, to her characterization of Italy, but it runs thus: Oswald, Lord Nelvil, an Englishman, while traveling in Italy, meets Corinne, artist, poet, and musician, with a mysterious past. Their friendship ripens into love; but Oswald tells Corinne that his dying father desired him to marry Lucile, the daughter of Lord Edgermond. Corinne then discloses that her mother, an Italian, was the first wife of Lord Edgermond; and that after her mother's death and her father's second marriage, her life had been made so unhappy by her stepmother that she had returned to Italy, where she had been for eight years when Oswald arrived. He goes back to England, with the intention of restoring to Corinne her fortune and title; and there meets Lucile, and learns that his father had really wished him to marry Lord Edgermond's elder daughter, but had distrusted Corinne because of her religion and Italian training. And now the too facile Oswald falls in love with Lucile. Corinne, who has secretly followed him, sends him his ring and his release. Believing that Corinne knows nothing of his change of feelings, but has set him free of her own desire, he marries Lucile. Five years later, Oswald and Lucile visit Florence, where Corinne is still living, but in the last stages of a decline which began when Oswald broke her heart by marrying. The sisters are reconciled, but Oswald sees Corinne only as she is dying.

In Corinne and Lucile, the author has endeavored to represent the ideal woman of two nations; the qualities which make Corinne the idol of Italians, however, repel the unemotional Englishman. But besides its romantic and sentimental interest, in its treatment of literature and art it has always been considered authoritative. It served indeed for many years as a guide-book for travelers in Italy, though modern discoveries have somewhat impugned its sufficiency. When it first appeared in 1807, its success was instantaneous; and Napoleon, who detested the author, was so much chagrined that he himself wrote an unfavorable criticism which appeared in the Moniteur.

Roman Affairs (‹Les Affaires de Rome›), by Félicité Robert de Lamennais, was written after the rupture of the author with the Papacy. It contains an account of his journey to Rome, with Montalembert and Lacordaire, and their efforts to obtain a decision on the orthodoxy of the doctrines inculcated by their journal L'Avenir (The Future), which held that the Church should put herself at the head of the democratic movement. The book contains also, under the caption Des Maux de l'Eglise et de la Société, what the author considered a faithful picture of the Catholic Church throughout the world, as well as of the state of society. He indicates remedies to cure the evils of both, while affirming that there is a complete antagonism between the Church and the people in every country, an antagonism growing ever more acute. The Church of the future will not be, he maintains, that of Rome, whose day is past, nor will it be that of Protestantism — an illegitimate, illogical system that, under the deceptive appearance of liberty, has introduced the brutal despotism of force into the State and is the source of egotism in the individual. What the future Church is to be, however, Lamennais does not make clear.

Oriental Religions: INDIA, CHINA, PERSIA, by Samuel Johnson. Mr. Johnson's labors in producing this trilogy extended over many years. The first volume, India, appeared in 1872; the second, China, in 1877; and the last, Persia, in 1885, after the author's death. The volumes, although separate, really constitute one work, the underlying idea of which is that there is a Universal Religion, «a religion behind all religions»; that not Buddhism, nor Brahminism, nor Mahometanism, nor even Christianity, is the true religion; but that these are only phases of the one great religion that is back of them all and expresses itself, or various phases of itself, through them all. And he maintains that the «Universal Religion» is revealed and illustrated in the Oriental religions. This thesis pervades the whole work and is present in every chapter. It presides over the search for facts and the selection and combination of facts, and is defended with skill and enthusiasm. The work is therefore not really a history, or a compendium of Oriental philosophy, but the exposition of this theory to which the author had devoted the study of a lifetime. Mr. Johnson was a sound scholar, a deep thinker, a patient investigator, and an earnest and eloquent writer. It is not necessary to accept his estimate of the relative values of Christianity and the religions of ancient life in Asia; but this whole work taken together, certainly forms a valuable contribution to the elucidation of the thought expressed by Chevalier Bunsen in the title to one of his works, ‹God in History.›

Esoteric Buddhism, by A. P. Sinnett, was first published in England in 1883, and appeared in America in a revised form in 1884.

The author's claims are modest; the work purporting to be but a partial exposition, not a complete defense, of Buddhism from the standpoint of the esoteric. There are difficulties for the exoteric reader in the terminology employed, which seems as yet to have come to no widely accepted definitiveness; but much of the exposition may be readily grasped by the attentive lay mind. Great stress is naturally laid on the Buddhist theory of cosmogony, which is a form of evolution, both physical and psychic; on the doctrine of reincarnation, distinctly affirmed; on Nirvana, «a sublime state of conscious rest in omniscience»; and on Karma, the idea of ethical causation. The author gives also a survey of occult and theosophic doctrines in general, and the esoteric conception of Buddha; in a word, he discusses the origin of the world and of man, the ultimate destiny of our race, and the nature of other worlds and states of existence differing from those of our present life. The exposition is frankly made, and the language, occasionally obscure, is generally incisive and clear.

Christianity in China, Tartary, and Thibet, by the Abbé Huc. A curiously interesting and elaborate history of the presence in the Chinese Empire of Christian missions from the time of the Apostles to the end of the seventeenth century. The author was a Roman Catholic missionary in China, 1840–52. By shaving his head and dyeing his skin yellow, and wearing a queue and Chinese costume, and by a thorough command of the Chinese language, he was able to travel not only in China proper, but in Thibet and Tartary. He published in 1850 an exceedingly interesting account of his travels during 1844–46, and in 1854 a work on the Chinese Empire. His first work related marvels of travel which aroused incredulity; but later researches have amply shown that this was unjust. The final work, connecting the history of the Chinese Empire with the maintenance through centuries of Christian missions, is a work of great value for the history of the far East. Huc wrote in French; but all the works here mentioned were brought out in English, and met with wide popular acceptance. The ‹Travels in the Chinese Empire› came out in a cheap edition, 1859; the ‹Chinese Empire, Tartary, and Thibet,› was in 5 vols., 1855–58; and the ‹Christianity,› etc., 3 vols., 1857–58.

Animal Symbolism in Ecclesiastical Architecture, by E. P. Evans. A work of curious interest, designed to trace the very wide use of animal symbols in religious relations. The famous work of an Alexandrian Greek, known as the ‹Physiologus› or The Naturalist, became at a very early date a compendium of current opinions and ancient traditions touching the characteristics of animals and of plants, viewed as affording moral or religious suggestion. The mystical meaning of the various beasts grew to be a universally popular study, and the ‹Physiologus› was translated into every language used by readers. «Perhaps no book,» says Mr. Evans, «except the Bible, has ever been so widely diffused among so many peoples and for so many centuries as the ‹Physiologus.›» The story of this symbolism in its application, with modifications, in architecture, is told by Mr. Evans with fullness of knowledge and sound judgment of significance of facts. It is a very curious and a singularly interesting history.

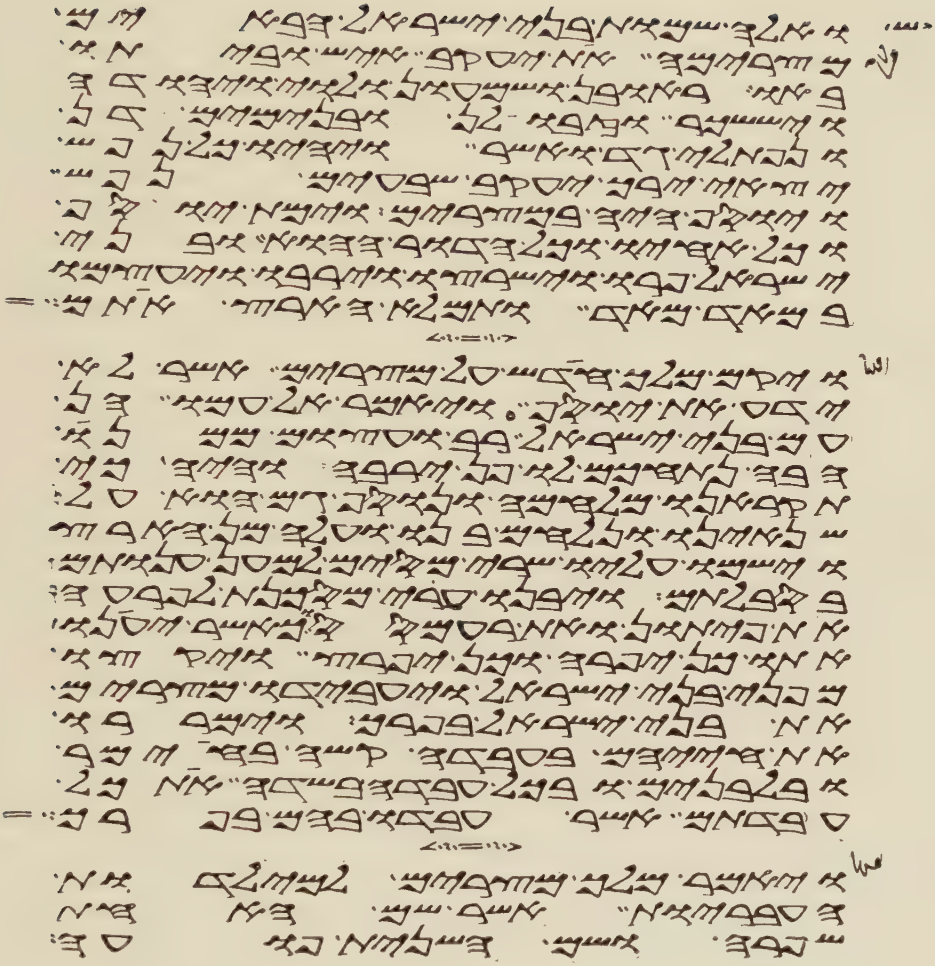
The Samaritan is considered one of the [illegible] as preserving the most ancient stages of the [illegible] writing. This opinion is [illegible] the names which are given to [illegible] those [illegible] and which [illegible] Aleph (A) signified an ox, Beth (B) a house, Gimel (G) a camel, Daleth [illegible] a gate, and so forth, [illegible] assumption [illegible] that

SAMARITAN WRITING.

From a copy of the Pentateuch executed near the end of XIth century.

"The Samaritan is considered one of the most ancient of Eastern alphabets, and as preserving the most evident traces of the formation of an alphabetical system of writing. This opinion is founded upon the names which are given to the letters of this alphabet, and which are significative; thus, Aleph (A) signified an ox, Beth (B) a house, Ghimel (G) a camel, Duleth (D) a gate, and so forth, the assumption being that the form of the letter had a direct relation to the object designated by its name; for example, that the figure of an ox was in some degree given to the letter A, and this letter was called Aleph from the name of this animal, which commences with the sound A. As if the figure of a bull were given as the written sign of the sound B, because its name commences with the letter which expresses this sound. Since, however, the actual figures of the Samaritan alphabet have no longer even a distant resemblance to the object indicated by the names of the letters, it is probable that they represent a second state of the alphabet, the first probably derived from the Egyptian, being lost. In any event, it is the most ancient of the Hebrew alphabet. This historical fact reaches back to the period of the schism or separation of the ten tribes, carried captive to Babylon in the 7th century B. C. After the return from the captivity, the ten tribes used a new alphabet of Chaldaic origin, which now bears the name of the Hebrew or Hebrew-Chaldaic, while the two tribes remaining in Samaria preserved their ancient alphabet, which has remained to the present time the name of Samaritan.

The fac-simile is taken from a manuscript in the Bibliotheque Royale at Paris, containing the Samaritan Pentateuch. A note in the manuscript says it was executed at end of 11th century."—*From Universal Paleography, by M. J. B. Silvestre.*



Bible Lands, Recent Research in: Its Progress and Results. Edited by Hermann von Hilprecht. (1897.) A work of definitive and comprehensive excellence, presenting in eight chapters, by as many writers of high authority, the best new knowledge of the fruits of Oriental exploration throwing light on the Bible. It grew out of a series of articles prepared by leading American and European specialists for the Sunday-School Times; and it thus carries an attestation which will commend it to readers who desire a trustworthy account of the recent most remarkable expansion of knowledge concerning Palestine, Babylonia, Egypt, and Arabia, in respect of their history previous to and during the «Mosaic» period. As some of the art objects pictured in the illustrations are of date 4000 B. C., it will be seen that the recovery of a time long before Abraham's opens to view pages of the story of mankind of extreme interest and significance. The new light thus thrown upon the ancient East shows how «Ur of the Chaldees» was, to older cities near the head of the Persian Gulf, a new mart of trade and seat of culture, such as Chicago is to New York; and how Abraham in going to Palestine went to the Far West of that Oriental world, where the east coast of the Mediterranean was to the world of culture what the American Pacific coast is to-day. It was Abraham who thus first acted on the advice, «Young man, Go West.» The date of his defensive expedition related in Genesis xiv. is now definitely fixed by Babylonian inscriptions at about 2250 B. C.; and the invasion he repelled is found to have been in pursuance of aims on which the kings of Babylonia are known to have acted as early as 3800 B. C., or fully 1500 years before Abraham.

Mycenæan Age, The. A Study of the monuments and culture of Pre-Homeric Greece, by Dr. Chrestos Tsountas and J. Irving Manatt. With an introduction by Dr. Dörpfeld. A most valuable summary of the discoveries of twenty years, from Schliemann's first great «find» at Mycenæ to 1896. Dr. Tsountas was commissioned in 1886, by the Greek government, to continue Schliemann's work; and after seven years of explorations, he brought out a volume on ‹Mycenæ and the Mycenæan Civilization,› in which he undertook a systematic handling of the whole subject of prehistoric Greek culture in the light of the monuments. This was written in Greek and published at Athens. Dr. Manatt, of the Greek chair at Brown University, undertook, on his return from a four-years' residence in Greece, to prepare an English version of Tsountas's work; but later, in view of three years' rapid progress of explorations, and with the aid of new materials furnished by Tsountas, he made a largely new work, bringing the Mycenæan story up to date. This story is «a great chapter of veritable history newly added to the record of the Greek race.» It «covers the period approximately from the sixteenth to the twelfth century B. C.» It had been taken for granted that the time of Homer represented the earliest known stage of Greek civilization, the childhood of the race. But Homer lived in Ionia of Asia Minor, as late at least as the ninth century B. C.; and the new discoveries show the Mycenæan civilization widely spread in Attica and central Greece, and Crete even, seven hundred years before Homer. Of the life and culture of this pre-Homeric Greece, the story told by Drs. Tsountas and Manatt gives a full, exact, and richly illustrated view.

Myths of Greece and Rome, by H. A. Guerber. An entertaining account of Grecian and Roman mythology, with special regard to its great influence upon literature and art. Upwards of seventy-five full-page illustrations of paintings and statuary show how art has taken its subjects from mythology; and poetical quotations represent the subject's literary side. The volume includes a double-page map of the classic regions, a genealogical table, and a glossary.

Classical Greek Poetry, THE GROWTH AND INFLUENCE OF, by Professor R. C. Jebb. (1893.) Delivered originally as lectures at Johns Hopkins University, these chapters compose a brilliant sketch of the history and character of Greek poetry, epic, lyric, and dramatic. The introductory analysis of the Greek temperament is followed by an account of the rise of the lyric in Ionia,—as a partial outgrowth of the earlier epic,—and of the newer form, the drama, which came to supersede it in popularity. One of the most interesting chapters is occupied with the discussion of Pindar, in some respects the most interesting individuality in Greek literature,—«the most wonderful, perhaps, in lofty power, that the lyric poetry of any age can show.» In the last chapter, on ‹The Permanent Power of Greek Poetry,› Professor Jebb sums up the great elements in our present civilization directly traceable to the force and genius of the Greeks. In this work he unites rare literary skill with the ripest scholarship. To the student who seeks to know what Greece and her literature means to the present age, but who has no time for superfluous dates or facts, or disquisitions, this work is indispensable; for the author, a true Greek in a modern age, stands among the leading interpreters of her greatness.

Epictetus, The Morals of, consisting of his ‹Manual› and ‹Discourses,› are the sole writings preserved to our age, through the assiduity of his pupil Arrian. Published in the early second century, they afford our only record of the doctrines of the greatest of the Stoics. The ‹Manual,› still a favorite with all thoughtful readers, is a guide to right living. Its tone is that of a half-sad serenity that would satisfy the needs of the soul with right living in this world, since we can have no certain knowledge of the truth of any other. «Is there anything you highly value or tenderly love? estimate at the same time its true nature. Is it some possession? remember that it may be destroyed. Is it wife or child? remember that they may die.» «We do not choose out our own parts in life, and have nothing to do with those parts; our simple duty is to play them well.» The ‹Discourses,› also, display a simple, direct eloquence; but they introduce frequent anecdotes to enliven an appeal or illustrate a principle. Both disclose the Phrygian freedman as a singularly noble soul, unaffected, pure, self-centred, supremely gentle, and winning.

Alcestis, a tragedy, by Euripides. Admetus is doomed to die, but the Fates consent to spare him if he can find some one willing to die in his stead; and he is unmanly enough to beseech his aged parents, who refuse. His wife Alcestis, however, offers herself, and the unheroic Admetus accepts. Hercules passes that way, is entertained by Admetus, and becomes scandalously merry and roystering, till he discovers the cause of the wailings and the signs of sorrow in the house, when he undertakes to rescue Alcestis from her fate. The Chorus of old men bewail the lot of their mistress. Admetus reproaches his father bitterly for not saving her by the sacrifice of his life; and the old man hurls back his insults, and taunts him with his cowardice in consenting to accept the offer of Alcestis. In the midst of this, Hercules once more stands on the threshold, this time with the veiled form of Alcestis beside him. ‹Alceste, ou Triomphe d'Hercule› was acted with great success at Paris in 1674. The music was by Lulli. The libretto of the ‹Alcestis› of Gluck, the most admired opera of the great master, was written by Calzabigi; and unlike most librettos, is a dramatic poem of a high order, full of strong situations and instinct with fervid passion. Browning deals with the same subject in ‹Balaustion's Adventure.›

Ion, a drama, by Euripides. (423 B. C.) The story, wrought into a drama of high patriotic and of profound human interest by Euripides, was that of Ion as the ancestor of the Ionians, or Athenian Greeks, reputed to be the son of Xuthus and his wife Creusa, but in reality a son of Apollo and Creusa. The god had caused the infant to be taken by Mercury from the cave where his mother had left him, and to be carried to his temple at Delphi, and brought up as a youthful attendant. Ion's character, and the part he plays as a child devotee at the time of the play, offer a singularly beautiful parallel to the story of the child Samuel in the Hebrew Scripture. The situation in this play, which circumstances had created, is that of Creusa, the mother, in a distracted state, seeking unwittingly the death of her own son. One of the finest passages is a dialogue of splendid power and beauty between Ion and Creusa. For freshness, purity, and charm, Ion is a character unmatched in all Greek drama. The whole play is often pronounced the finest left by Euripides. Its melodramatic richness in ingenious surprises was a new feature of Greek drama, which was especially characteristic of the new comedy of the next century. Mr. Paley says that «none of the plays of Euripides so clearly show his fine mind, or impress us with a more favorable idea of his virtuous and humane character.» The revelation of domestic emotions in the play, the singular beauty of the scenes which it presents, and the complexity and rapid transitions of its action, suggest a modern romantic drama rather than one strictly Greek. In its general design to represent Apollo, the god of music, poetry, medicine, and prophecy, as the head, through Ion, of the Ionians, the play was of great religious and patriotic interest to its Athenian audience. It can never fail, with its revelations of Greek «sweetness and light,» to be of the deepest human interest.

The ‹Ion› of Talfourd bears no relation beyond that of a borrowed name to the play of Euripides. Its Ion figures as king of Argos, and the dramatic interest centres in his readiness to give his life to appease the Divine anger shown by a pestilence raging at Argos. The king's character is finely brought out, and the impression given of the relentless working of destiny is in the Greek spirit.

Birds, The, by the Greek dramatist Aristophanes, is a comedy that appeared in 414 B. C. It belongs with the writer's earlier plays, in which farcical situations, exuberant imagination, and a linguistic revel, are to be noted. The comedy is a burlesque on the national mythology: the author creates a cloud-land for his fancy to sport in without restraint. A couple of old Athenians, Euelpides and Peisthetairos, sick of the quarrels and corruptions of the capital, decide to quit the country. They seek Epops, now called Tereus, who has become King of the Birds. He tells them so much about the bird kingdom that they are interested; and after a council of the birds,—who, at first hostile, finally give the strangers a friendly reception,—propose to build a walled city (Cloud-Cuckoo-Land) to shut out the gods and enhance bird power. This is done under Peisthetairos's supervision. Various messengers come from Athens and are summarily treated; a deputation from the gods also comes, offering peace, which is accepted on condition that the birds are reinstated in all their old-time rights. The comedy closes with the marriage hymn for Peisthetairos and Basileia, the beautiful daughter of Zeus. Throughout, the bird chorus sings lofty poetry, and the comedy parts are full of rollicking audacity of wit,—much of it, however, so dependent upon local allusion or verbal play as to make it obscure for the English reader.

Alexandra, a poem, by Lycophron of Chalcis, who lived in the third century before Christ. Alexandra is the name which the author gives Cassandra. The poem is in part a prophecy of the downfall of Troy, and is related, not by Cassandra, but by a soldier, who tells Priam that the princess is kept a prisoner by Apollo, and that he now rehearses to the king what he has heard from her lips. The work contains 1,474 verses, and is a confused medley of mythology, history, and geography, with here and there a few traces of real poetry. Some of Lycophron's inventions are of a very grotesque character. Among other marvels, he makes Hercules live a considerable time in the belly of a whale, and chop up the entrails of the monster for food.

Memorabilia, The. The Apomnemoneumata, by Xenophon, is generally known by its Latin title of ‹The Memorabilia,›—an incorrect and somewhat misleading translation of the Greek word. This is the most important of the writings that the author has devoted to the memory of Socrates. Like Plato, he dwells principally on those doctrines of the master that harmonize with his own views. In the beginning, by way of preface, he replies to the positive accusations brought against the philosopher. Then he proceeds to develop his real purpose; which is to depict the true Socrates, not from the opinions of others, which are always controvertible, but from his own words and actions, and in this way place under the eyes of the Athenians a correct likeness of the man they condemned because they did not know him. He next treats of the many examples of right living given by Socrates to his countrymen, and of the lesson of his life. After the lesson of his life comes the lesson of his discourses. This is embodied in a series of dialogues between Socrates and persons engaged in different occupations, upon the subjects which engrossed his whole attention: piety towards the gods, temperance, the duties incumbent on children with regard to parents, friendship, the political virtues, the useful arts, and the science of dialectics. As it was Xenophon's object to create a feeling of love and veneration for his master among the Athenians, he touches chiefly on those points in the character of Socrates that he believed would conduce to this end. Thus he describes him as teaching that in matters of religion every one should follow the usages of his city. Socrates, he says, sacrificed openly and publicly; he not only consulted the oracles, but he strongly advised his friends to consult them; he believed in divination, and paid close attention to the signs by which the divinity communicated with himself. More than half of the chapters in the third book are devoted to the conversation of Socrates with generals and hipparchs, and Xenophon attributes much of his own knowledge of military matters to his good fortune in having been acquainted with his master. The most beautiful dialogues, however, are those which deal with the feelings that ought to actuate the members of the same family,—the love of the mother for her child, and of brother for brother. The chapters which conclude the work are noted for deep feeling, tenderness, and elevation of thought.

Ajax, a tragedy, by Sophocles. After the death of Achilles, the Greek leaders decide to give his arms to Ulysses, as the most worthy to bear them. The neglected Ajax is furious, and goes forth in the night to avenge the affront. Minerva deprives him of reason, and he attacks the flocks of sheep in the Greek camp, mistaking them for his enemies. When exhausted with slaughter, he leads the surviving sheep, chained as prisoners, to his tent. When he recovers his senses, he sees into what abysses the wrath of the gods has plunged him. He must become the jest of the army if he remains before Troy; he will shame his old father if he returns to Salamis: he resolves to end his dishonored life. The prayers of Tecmessa, his captive mistress, and of his Salaminian comrades, are unavailing. Yet it is with regret that he quits this beautiful world. The monologue in which he bids it farewell, and which is the most remarkable passage in the drama, contains entrancing pictures of the life he is about to abandon. He takes leave of his country, his father's hearth, the companions of his childhood, and of glorious Athens. He has tears even for Troy, a land he lately called his foe, but become for him now a second country, by reason of so many years of combats and of glory. The names of his beloved parents are his last words on earth; the next will be uttered in Hades. Then follow the attempt to prevent his burial, which, if successful, would doom him to wander forever, an unhappy and restless ghost, through the infernal regions; the despair of his brother Teucer, Teucer's vehement invectives against the enemies of the hero, and the noble generosity of Ulysses, who undertakes the defense of the dead.

Æthiopica, by Heliodorus, bishop of Tricca in Thessaly. This romance was written in his youth towards the close of the fourth century, or according to some, in the second century; and was the occasion of reproach to him in his manhood, though without reason. It is divided into ten books, and relates the adventures of the Ethiopian princess Chariclea; who, having as an infant been exposed to death by her mother, is discovered by some humane people and carried to Delphi, where she meets the beautiful Theagenes, and after innumerable adventures, marries him. The pair live happily for a while, and then encounter dangers of the most varied character. They are about to be killed, when Chariclea is recognized and restored to her proper station. This interminable romance enjoyed a great reputation from the Renaissance down to the close of the last century. It is now neglected, although in variety of incident it may be said to rival the modern novel. It has some decided literary qualities. What it lacks is observation of character and real passion. It abounds in curious details on the state of Egypt at the period of which it treats.

Anthia and Habrocomus, or **The Ephesiaca,** a Greek romance, by Xenophon of Ephesus, written during the fourth century of the Christian era. It was lost until the eighteenth century, and then found in the Florentine library by Bernard de Montfaucon. It was at once translated into most modern languages. The subject of the story is the lot of two lovers united by marriage, but separated by destiny, and coming together again only after a long series of misfortunes. Their beauty is the cause of all their afflictions, lighting the fires of passion, jealousy, and revenge, and constantly endangering the fidelity they have sworn to each other. But, by marvelous stratagems, they triumph over all the attempts made to compel them to break their vows, and escape unharmed from the most difficult situations. At length, after many wanderings over land and sea, they meet once more. Anthia declares that she is as faithful as when she first left Tyre for Syria. She has escaped unscathed from the menaces of brigands, the assaults of pirates, the outrages of debauchees, and many a threat of death. Habrocomus assures her, in reply, that no other young girl has seemed to him beautiful, no woman has pleased him, and he is now as devotedly hers as when she left him a prisoner in a Tyrian dungeon. The faults of the story are the grotesque improbability of many of its inventions and its want of proportion; its merits are pithiness, clearness, and elegance of style.

Alexiad, a life of the Emperor Alexis Comnenus, by the Princess Anna Comnena, his daughter. This work, which is one of the most important authorities for the history of the closing years of the eleventh century, is written in modern Greek, and divided into fifteen books. It gives a vivid picture of the First Crusade, which the author had seen, and of the antagonistic interests of the Greeks and Crusaders, united indeed against the Infidels, but in a state of constant hostility to each other. Her father is her hero; she defends all his acts, and attempts especially to prove that the charge of perfidy brought against him by the Franks was baseless. She shows him to have been an active and energetic prince, a good captain, a thorough tactician, an intrepid soldier, and a consummate statesman. She reproaches the crusaders with all sorts of crime, particularly Bohemund, the son of Robert Guiscard and the personal enemy of her father. The work is crowded with useless details, which Byzantine etiquette rendered important; but Anna Comnena has preserved the knowledge of a multitude of curious incidents, which but for her would have been lost to history. She has been criticized for relating marvels as if they were real facts, a habit which simply proves that the Greeks were as superstitious as the Latins. The old Greek and the new Frank civilization contrast strongly in her pages.

Elegantiæ Latinæ Sermonis: ELEGANCIES OF LATIN SPEECH, by Laurentius Valla (Lorenzo della Valle), 1444; 59th ed. 1536. A standard work on Latin style, written in the days of the earlier Italian Renaissance, when the Latin Middle Ages were coming to a close. It is notable as the latest example of Latin used as a living tongue. Valla was a thoroughly Pagan Humanist. His ‹De Voluptate,› written at Rome about 1443, was a scholarly and philosophical apology for sensual pleasure; the first important word of the new paganism. The ‹Elegancies› followed, and the two works gave their author the highest reputation as a brilliant writer, and critic of Latin composition. At an earlier date (1440) Valla had published a work designed to show that the papal claim of a grant made to the papacy by Constantine had no valid historical foundation. This was the first effort of skepticism in that direction; yet the successor of Eugenius IV., Nicholas V., invited Valla, as one of the chief scholars of the age, to take the post of apostolic secretary at Rome, and paid him munificently for a translation of Thucydides into Latin. Valla further did pre-Reformation work by his ‹Adnotationes› on the New Testament, in which for the first time the Latin Vulgate version was subjected to comparison with the Greek original. Erasmus re-edited this work, and Ulrich von Hutten republished the attack on the papal claims. The permanent interest of Valla is that of an able initiator of criticism, linguistic, historical, and ethical.

Bohn's Libraries. A uniform ‹Publication Series› of standard works of English and European literature, of which Thomas Carlyle said: «I may say in regard to all manner of books, Bohn's Publication Series is the usefulest thing I know.» It covers the whole ground of history, biography, topography, archæology, theology, antiquities, science, philosophy, natural history, poetry, art, and fiction, with dictionaries and other books of reference; and comprises translations from French, German, Italian, Spanish, Scandinavian, Anglo-Saxon, Latin, and Greek. The originator of the enterprise, Henry George Bohn, a London bookseller, who startled the English trade by issuing in 1841 a guinea catalogue of some 25,000 important and valuable old books, began in 1846 with the Standard Library.

His design was to promote the sale of good books by a cheap uniform issue of works of a solid and instructive kind. The choice of type, paper, and binding was most judicious, and for cheap books nothing equal to it has ever been done. The Standard now numbers 302 vols. The other libraries added later are (with present number), the Historical, 23 vols.; the Philosophical, 15 vols.; Ecclesiastical and Theological, 15 vols.; Antiquarian, 35 vols.; Illustrated, 78 vols.; Sports and Games, 16 vols.; Classical, 103 vols.; Collegiate, 10 vols.; Scientific, 44 vols.; Economics and Finance, 5 vols.; Reference, 32 vols.; Novelists', 12 vols.; and Artists', 9 vols.; making 709 volumes classified under 13 heads. The great success of Mr. Bohn's scheme initiated a half-century of inexpensive production and wide distribution of books of real value, which cannot but have done much for the spread of real culture throughout the English-speaking world. The Libraries passed into the hands of Bell & Daldy, later Bell & Sons, in 1864; and the American interest is now that of Macmillan & Co.

Attic Philosopher, An (‹Un Philosophe sous les Toits›) appeared in 1850. The author, Émile Souvestre, then forty-four, was already well known as a writer of stories; but this book was less a story than a collection of sympathetic moralizings upon life, «the commonplace adventures of an unknown thinker in those twelve hostelries of time called months.» He shows us one year in the life of a poor workingman who, watching brilliant Paris from his garret window, knows moments of envy, ambition, and loneliness. For these moods he finds a cure in kindness to others, in a recognition of his own limitations, and in a resolve to make the best of things. The voice is that of Souvestre himself, deducing from his own experience lessons of contentment, brotherly love, and simplicity. His character sketches include the frail and deformed Uncle Maurice, learning self-abnegation; the drunken Michael Arout, regenerated through love and care for his child; the kind and ever-youthful Frances and Madeleine, middle-aged workwomen, cheerful under all hardships; and many more vivid personalities. He excels in presenting the nobility hidden under commonplace exteriors, and the pathos involved in commonplace conditions. In 1851 the French Academy crowned the ‹Attic Philosopher›; and in 1854, after the death of Souvestre, it awarded his widow the Lambert prize, which is always bestowed upon the most useful author of the year.

Brand's Observations on Popular Antiquities. By John Brand. An entirely new and revised edition, with the additions of Sir Henry Ellis. (1887.) A work devoted to popular explanation of the customs, ceremonies, superstitions, etc., of the common people. It is at once instructive and very entertaining.

Hereditary Genius, by Francis Galton. (1874.) In this intelligent and interesting study an attempt is made to submit the laws of Heredity to a quantitative test, by means of statistics. To the result desired Mr. Galton contributes many figures, many facts, and few generalizations. His pursuit is purposely confined to the evidence of the inheritance of the fine mental condition or quality called genius,—whether a man endowed with it is likely to have inherited it, or to be reasonably certain to pass it on to his sons and grandsons. The author began his researches with a work on ‹English Judges› from 1660 to 1865. In these two centuries and a half he found that out of the 286 judges 112 had more or less distinguished kinsmen, a result favoring the theory of a transmission of qualities in the ratio of 1:3. He goes on to study seven groups composed of statesmen, generals, men of letters, men of science, artists, poets, and divines, the number of families considered being about three hundred, and including nearly one thousand more or less remarkable men. His conclusion is, that the probability that an exceptionally able or distinguished man will have had an exceptionally able father is thirty-one per cent., that he will have exceptionally able brothers forty-one per cent., exceptionally able sons forty-eight per cent., etc. He does not find it to be true that the female line bequeaths better qualities than the male line; and he suggests the explanation that the aunts, sisters, and daughters of great men, having been accustomed to a higher standard of mental and perhaps of moral life than the average prevailing standard, will not be satisfied with the average man, and are therefore less apt to marry, and so to transmit their exceptional qualities. He admits, however, that it is impossible, with our present knowledge of statistics, to put this theory to the proof. Mr. Galton groups his facts with great skill, but his direct object is to arrive rather at a law of averages than a law of heredity. That is, his method is purely statistical, and cannot therefore be applied with finality to moral facts. «Number is an instrument at once too coarse to unravel the delicate texture of moral and social phenomena, and too fragile to penetrate deeply into their complicated and multiple nature.» Yet Mr. Galton, in producing his extremely interesting and suggestive books, ‹Hereditary Genius,› ‹English Men of Science,› and ‹Inquiries into Human Faculty and its Development,› has helped to establish the truth of psychological heredity, and the objective reality of its still mysterious laws.

Body and Mind; by Henry Maudsley. (1870.) A book of marked importance as an inquiry into the connection of body and mind, and their mutual influence, especially in reference to mental disorders. As considerably enlarged in 1873, the volume includes a chapter on Conscience and Organization, and essays on Hamlet, Swedenborg, the Theory of Vitality, and the Limits of Philosophical Inquiry. In his ‹Body and Will,› ‹Physiology of Mind,› ‹Pathology of Mind,› and ‹Responsibility in Mental Disease,› Dr. Maudsley treats very fully and carefully special parts of the great study which he has made peculiarly his own.

Hypnotism, Mesmerism, and the New Witchcraft. 1893. (A new edition, 1896, with chapters on ‹The Eternal Gullible,› and note on the hypnotism of ‹Trilby.›) By Ernest Hart. A volume of papers which originally appeared in the Nineteenth Century and the British Medical Journal. Its chief purpose is to show that «hypnotism, when it is not a pernicious fraud, is a mere futility, which should have no place in the life of those who have work to do in the world.» Dr. Hart looks upon spiritualism, mesmerism, faith cure, etc., as examples of false science, on a slender basis of physiological and pathological facts. He thinks that a prevalent system of imposture has imposed upon a good many journalists and men of literary culture. He does not deny the remarkable physical facts of hypnotism, spiritualism, etc., but only the explanation of them and the use to which they are put. Some «confessions by a professional medium» are given in the second edition; and in every way the work is an aggressive survey of a class of facts and beliefs which persistently challenge attention, and which are matters of belief now, as in all past ages, to a very large part of the mass of mankind.

New England, A Compendious History of, by the Rev. John Gorham Palfrey, D. D. This history is the chief and monumental work of its author, a distinguished scholar and divine. It embraces the time from the first discovery of New England by Europeans down to the first general Congress of the Anglo-American colonies in 1765. But a supplementary chapter has been added, giving a summary of the events of the last ten years of colonial dependence down to the battles of Lexington and Bunker Hill. The four volumes were originally issued at intervals from 1865 to 1873. A revised and final edition was issued in 1883, after the author's death. Dr. Palfrey divides New England history into three cycles of eighty-six years each. The first, dating from the Stuart accession to the throne of England in the spring of 1603, ends on April 19, 1689, when the colonists, betrayed by Joseph Dudley, imprisoned the royal governor Andros, thus marking the First Revolution. The Second Revolution was inaugurated April 19, 1775, when, betrayed by Governor Hutchinson, the people rose and fought the battle of Lexington and Concord. The Third began on April 19, 1861, when the first blood in the revolution against the domination of the slave power was shed in the streets of Baltimore. Palfrey's history embraces the first two of these periods, and covers the physical, social, and political conditions which have determined the growth and progress of the New England people. The author has treated this subject with wider scope and greater detail than any other writer. He has handled it with a force and vivacity of style, and with a careful minuteness of investigation combined with a discriminating spirit of inquiry, which have elicited the admiration of every scholar who has entered the same field. Some of Dr. Palfrey's judgments have been disputed, but his great work as a whole remains unchallenged as a valuable contribution to American history.

Looking Backward, and **Equality,** by Edward Bellamy. Mr. Bellamy's nationalistic romance, or vagary, ‹Looking Backward,› has had a sale of nearly 400,000 copies in ten years, and is still in demand. It recounts the strange experiences of Julian West, a wealthy young Bostonian, born in 1857, a favorite in the highest social circles, engaged to a beautiful and accomplished lady, Miss Edith Bartlett. West has an elegantly furnished subterranean apartment, where he is accustomed to retire for privacy and rest. In 1887 he is put into a hypnotic sleep.

In the year 2000, Dr. Leete, a retired physician, is conducting excavations in his garden, when West's chamber is disclosed. The doctor, assisted by his daughter Edith, discovers and resuscitates the young man, who finds himself in a regenerated world.

The changed appearance of the city, the absence of buying and selling, the system of credits, the method of exchanges between nations, the regulation of employment by means of guilds, all overwhelm him with surprise.

He notes no distinctions of rich and poor, no poverty, no want, no crime. All the people are mustered into an industrial army at the age of 21, and mustered out at 45.

The national system of dining-rooms, the condition of literary men, the abolition of middlemen, the saving of waste through misdirected energy, matters of religion, of love, of marriage, all open up lines of thought and of action new and strange to him; and, falling in love with Edith, he finds he has fixed his affections upon the great-granddaughter of his old love, Edith Bartlett.

He falls asleep, and seems awake and finds himself back again in the old Boston, with its monopolies and trusts and the frenzied folly of its competitive system, with its contrasts of living and its woe, with all its boundless squalor and wretchedness. He dines with his old companions, and endeavors to interest them in regenerating the world by well-planned co-operative schemes. They denounce him as a pestilent fellow and an anarchist, and he is driven out by them. He awakes from this troubled dream to find himself in harmony with the new conditions; and here ‹Equality› takes up the story, and through the explanations of Dr. Leete and Edith, and through his own experiences, he learns how the crude ideals of the nineteenth century were realized in the year 2000.

The first step is substituting democracy for monarchy. To establish public schools is next, since public education is policy for the public welfare. It is further urged that each citizen be intrusted with a share of the public wealth, in the interests of good government. He will then no longer be a champion of a part against the rest, but will become a guardian of the whole.

Life is recognized as the basis of the right of property, since inequality of wealth destroys liberty — private capital being stolen from the public fund. Equality of the sexes is permitted in all occupations; even the costumes are similar, fashion having been dethroned.

The profit system is denounced as «economic suicide,» because it nullifies the benefits of common interests, is hostile to commerce, and largely diminishes the value of inventions.

There is a common religion (based upon the doctrine of love); the old sects are abolished. «If we love one another, God dwelleth in us,» is the keynote of the new dispensation.

There are no more wars; «Old Glory» now betokens that nowhere in the land it floats over is there found a human being oppressed or suffering any want that human aid can relieve.

All questions concerning «killing competition,» «discouraging independence and originality,» «threatening liberty,» etc., as well as the Malthusian objection, seem to be satisfactorily settled in the wonderful success of this great co-operative commonwealth; which would be a less futile dream, if the author had taken the trouble to abolish «human nature» in the beginning.

Political Novels, by Anthony Trollope. These are: ‹Phineas Finn,› ‹Phineas Redux,› ‹The Prime Minister,› and ‹The Duke's Children.› Trollope tells us in his autobiography that in ‹Phineas Finn› he began a series of semi-political tales, because, being debarred from expressing his opinions in the House of Commons, he could thus declare his convictions. He says: «I was conscious that I could not make a tale pleasing chiefly by politics. If I wrote politics for my own sake, I must put in love, sport, and intrigue, for the benefit of my readers. In writing ‹Phineas Finn› I had constantly before me the need of progression in character, — of marking the changes naturally produced by the lapse of years. I got around me a circle of persons as to whom I knew not only their present characters, but how they would be affected by time and circumstance.» ‹Phineas Finn› was completed in May 1867, and its sequel, ‹Phineas Redux,› not until 1873. The former traces the career of an Irishman, young and attractive, who goes to London to enter Parliament, leaving behind his boyish sweetheart, Mary Flood-Jones. He is admired by many, especially by Lady Laura Standish, who is succeeded by another love, Violet Effingham, and she by a charming widow, Marie Max-Goesler. In time he gives up politics, goes home, and becomes Inspector of Poor-Houses in County Cork. Trollope says: «I was wrong to marry him to a girl who could only be an incumbrance on his return to the world, and I had no alternative but to kill her.» Phineas Redux goes back to Parliament, has more sentimental experiences, and makes a still higher reputation. A political enemy of Phineas is murdered, and he is accused of the crime, but is acquitted, largely through the efforts of Marie Max-Goesler. ‹The Prime Minister› is chiefly devoted to the unhappy marriage of Emily Wharton and Ferdinand Lopez, a Portuguese adventurer, and to the affairs of the prime minister and his wife. The latter couple are known to readers of Trollope's earlier novels as Planty Paul and Lady Glencora, now Duke and Duchess of Omnium. The duke is sensitive, proud, and shy, and feels the burden of his responsibility, while his wife is forever working for his advancement. He goes gladly out of office at last. We hear little of Phineas Finn, save that his second marriage is happy, and that he is made Secretary for Ireland and then Lord of the Admiralty. Trollope tells us that the personages of these books are more or less portraits, not of living men, but of living political characters. ‹The Prime Minister› is his ideal statesman. He says: «If my name be still known in the next century, my success will probably rest on the characters of Plantagenet Palliser and Lady Glencora.» This volume was published in 1876, and the series was finished in 1880 with ‹The Duke's Children.› This opens with the death of the duchess, and relates the further history of her children. The duke's sons and daughter are a deep disappointment to him. His heir, Lord Silverbridge, is dismissed from college, and enters Parliament as a Conservative, whereas the family has always been Liberal. His daughter insists upon marrying a poor commoner, and his heir upon marrying an American girl, while his younger son is idle and extravagant. In the end, however, he accepts the choice of his children, and the book closes with his return to politics. Phineas Finn and his wife reappear in these pages, he still devoted to politics, and she the faithful friend of the duke and his daughter.

Doctor Thorne, by Anthony Trollope. ‹Doctor Thorne› is a story of quiet country life; and the interest of the book lies in the character studies rather than in the plot. The scene is laid in the west of England about 1854. The heroine, Mary Thorne, is a sweet, modest girl, living with her kind uncle, Doctor Thorne, in the village of Greshambury, where Frank Gresham, the young heir of Greshambury Park, falls in love with her. The estate is incumbered; and as it is necessary that Frank should marry for money, his mother, Lady Arabella, banishes Mary from the society of her daughters, and sends Frank to Courcy Castle, where he is expected to win the affections of Miss Dunstable, a wealthy heiress. He remains true to Mary, however; and after a year of enforced absence abroad, he returns and claims her for his wife in the face of every opposition. Roger Scatcherd, the brother of Mary's unfortunate mother, is creditor to Mr. Gresham for a sum of money amounting to the value of the entire estate. After his death his entire fortune falls to Mary Thorne; and the story concludes with the marriage of Frank and Mary, and a return of prosperity to Greshambury Park.

The character of Doctor Thorne stands out vividly in the book as an independent, honest Englishman, offering a pleasing contrast to Lady Arabella with her conventionality and worldliness, and the coarse vulgarity of Roger Scatcherd and his son.

Claverings, The, by Anthony Trollope, is a novel of contemporary English life, as shown in the fortunes of a country family. The story treats of the inconstant affections of Harry Clavering, the rector's son and cousin of the head of the family. The fickle lover is so agreeable and kind-hearted a young fellow that the tale of his fickleness wins the reader to friendship. All the characters are so typical of the commonplace respectable life that Trollope describes, as to seem like personal acquaintances. The reader is certain of meeting again Lady Ongar, Florence Burton, Lady Clavering, and the rest, and is pleased with the prospect. The book was a great favorite.

Corleone, by F. Marion Crawford, published in 1897, is the fourth in the ‹Saracinesca› series of modern Italian stories. The scene is mainly in Sicily. The leading character is Don Orsino, son of Giovanni Saracinesca and hero of ‹Sant' Ilario.› The novel takes its title from the fact that Vittoria, the Sicilian hero, is of the Corleone race. The spirited scenes in which the Sicilian peasantry and bandits are leagued against the intruding Romans; the handling of the passions of love, hate, jealousy, and revenge; and the subsidiary scenes of Roman society life in which the Saracinesca move and have their being, afford Mr. Crawford opportunity for characteristic work. As a study of Sicilian character the book is also valuable.

John Ward, Preacher, a novel by Margaret Deland, appeared in 1888. The Presbyterian minister whose name gives its title to the story has married Helen Jeffrey. Mr. Ward is a logical Calvinist, who is assured that belief in election and reprobation, eternal punishment, and kindred doctrines, is necessary to salvation; and so preaches them with force and conviction. While his congregation agrees with him, his wife, who is the niece of a liberal, easy-going Episcopal rector, entertains decidedly broad theological views in general. The couple love each other with that singleness of devotion without which the course of the story would be manifestly improbable; for it depends upon the question whether love will be able to hold together what conscientious habits of thought and ethical convictions tend to drive apart. The comments of the congregation of course have their part in promoting the difficulties that follow. The story is well told, and extremely interesting, although it confesses itself a problem-novel on the very first page.

Cliff-Dwellers, The, by Henry B. Fuller, is a story of contemporary Chicago; a sober arraignment of the sin and greed of a purely material civilization. The protagonists of the drama take their title of «cliff-dwellers» from their occupation of various strata of an enormous office building, owned by the millionaire Ingles, whose beautiful wife is in reality the central character of the story, though she is not presented to the reader till the very last page. A young Easterner, George Ogden, a well-bred, average man of good intentions, is perhaps the hero; as the villain may be identified with Erastus Brainerd, a self-made man, utterly selfish and hard, who has ridden rough-shod over every obstacle, to the goal of a large fortune. Into the life whose standards are set chiefly by the unscrupulous successes of Brainerd, and the æsthetic luxury of the beautiful Mrs. Ingles, all the characters of the story are brought. The motives of the play are envy, ambition, love of ostentation, a thorough worship of the material, as these characteristics manifest themselves in a commercial community. There is a distinct and well-ordered plot, and the characters develop consistently from within. This clever story is too sincere to be called a satire, and too artistic to be called a photograph; but it is executed with a merciless faithfulness that has often elicited both characterizations.

Delectable Duchy, The, by «Q» (A. T. Quiller-Couch). A book of stories, studies, and sketches, some gay and some tragic, but all brief, concise, and dramatic. The scene of all is laid in Cornwall (the Delectable Duchy); they are full of folk-lore, local superstitions and expressions. Among the best are ‹The Spinster's Maying,› where the old maid induces the twin brother of her dead lover to court her every year on May Day; ‹When the Sap Rose,› full of the joy of springtime; ‹The Plumpers›; ‹Egg-Stealing›; ‹The Regent's Wager,› a mistake which lost one man his life and another his reason; and ‹The Conspiracy aboard the Midas,› to make a dying child's last days happy. These stories were published in 1893, and are the high-water mark of the writer's work, though he has won reputation as a critic and journalist as well as a story-teller.

Rudder Grange, a humorous story by Frank R. Stockton, appeared serially in 1879. It was the first of the author's books to establish for him a wide reputation. A slight thread of story suffices to connect a series of humorous episodes which result from the efforts of a young couple — Euphemia, and her husband who tells the story in the first person — to establish themselves in a summer home at once desirable and inexpensive. They hit upon the plan of securing an old canal-boat, which they fit up and name Rudder Grange. The droll sayings and original doings of Pomona, the servant; the courting of Jonas, her lover; the unique experiences of the boarder; the distresses of Euphemia and her husband, are told in a manner which is irresistibly funny. The same characters reappear in several of Mr. Stockton's later stories, the longest of which is ‹Pomona's Travels.›

Princess Aline, The, a novelette by Richard Harding Davis, was published in 1895. The hero, Morton Carlton, is a young artist with an international reputation, wealth, and high social position; altogether, a most fortunate young gentleman. At the time the story opens he takes passage for Europe, because he has fallen in love with the Princess Aline of Hohenwald, or rather with a picture of her; and is determined to meet her, and by the help of the gods to woo her.

On the steamer New York, going over, are a Miss Morris and her aunt. Carlton finds them very pleasant people, desirable to know; he confides the object of his trip to the younger lady. She is at once in sympathy with the romantic, impossible project. The three float around Europe in the wake of the Princess. The book is written in a clever, crisp style, and shows much worldly knowledge.

Knitters in the Sun, by «Octave Thanet» (Miss Alice French), is a collection of nine short stories, all but one illustrating the life of the South or West. They are tales of every-day life and more or less every-day people; notable for simplicity and honesty, excellent as character-studies, and without striking incident, while a sunny wholesome philosophy pervades them all.

John Halifax, Gentleman, by Dinah Maria Muloch Craik. (1856.) The hero of this story, John Halifax, is one of «nature's noblemen,» who, beginning life as a poor boy, works his way up to prosperity and happiness, by means of his high principles, undaunted courage, and nobility of character. Orphaned at the age of eleven years, from that time he is dependent on his own resources. He willingly undertakes any kind of honest work, and for three years gains a livelihood by working for farmers, but at the end of that time is taken into the employ of a Mr. Fletcher, a wealthy tanner. This is the beginning of his better fortune; for Phineas Fletcher, his master's invalid son, takes a great fancy to him and aids him with his education. The heroine is Ursula March; and the simple domestic story includes few minor characters. The interest lies in the development of character: and the author's assertion is that true nobility is of the soul, and does not inhere in wealth, in learning, or in position; and that integrity and loftiness of purpose form the character of a true gentleman. The story is fresh, healthful, and full of interest, and gives an ideal picture of home life in England in the past century.

Romance of Dollard, The, by Mary Hartwell Catherwood, appeared in 1888. It is a romance of New France in 1660, and breaks new historic ground for romantic treatment. Louis XIV. of France has sent out a shipload of stolid peasant girls, as wives for the settlers in New France. In the same ship goes Mademoiselle Claire de Laval-Montmorency, young and very beautiful. When she reaches Quebec, she is unable to explain her purpose in coming out to that wild new country quite to the satisfaction of her uncle, the Bishop of New France. Pending further examination by the bishop, she goes to the marriage market, where the shipload of girls is to be disposed of, to see the strange sight, and to encourage her own maid, who is to choose a husband. There she finds the Sieur des Ormeaux, Adam Dollard,— the commandant of Montreal. Dollard has loved her in old France; and, at this unexpected meeting, pursues his wooing to such good advantage that they are married at once, before news of the strange proceeding can reach the ears of the stern bishop. Accompanied by Claire's maid, Louise, and Dollard's servant, Jacques, who had chosen each other in the marriage market, Claire and Dollard go by canoe to Montreal.

The Iroquois, the dreaded Six Nations, are moving on the settlements: there are two bands of them; and if these can be prevented from joining forces, New France may still be saved. Adam Dollard, with sixteen others, has sworn to go out and check them, giving and taking no quarter. Dollard, heartbroken at the pain he must cause Claire, and filled with remorse at having so selfishly married her and marred her peace when he knew the fate in store for him, starts off without telling her. Then, ashamed of this cowardice, he returns. She bears the news bravely, as becomes a daughter of the house of Montmorency, and begs to go with him. He cannot grant her prayer; and leaves her with the nuns of the Hôtel-Dieu in Montreal. Claire steals out from the convent in the night, with Massawippa, an Indian girl, whose father, a Huron, had joined Dollard's expedition. With wonderful courage, they fight their way through the wilderness to the little fort which Dollard is defending. Dollard and his men hold the fort eight days against the horde of the Iroquois; then the fort is taken, and all perish. This is a story of heroism, simply told; the truth of the main incidents is vouched for in a preface by no less a historian than Francis Parkman.

Lamplighter, The, by Maria Susanna Cummins, was the author's first book, and appeared in 1854, when she was twenty-seven. This simple home story secured an immediate popularity. The scene is laid in New York. Gerty, a forlorn and ignorant girl, spends her early years with Nan Grant, a coarse, brutal woman who abuses her. Her greatest pleasure is watching old Trueman Flint as he goes his rounds to light the city lamps. Trueman rescues the child, and although he is poor himself, adopts her. Under his loving care, and in association with his neighbors,— thrifty Mrs. Sullivan and her son Willie, a boy somewhat older than herself,— Gertrude grows into a happy and beautiful young girl, the great comfort of Uncle True. She is befriended by Emily Graham, a noble Christian character, the beautiful only daughter of a rich, indulgent father. Emily is blind as the result of a careless act of her young brother. Overcome by remorse, and embittered by his father's reproaches, this brother has disappeared, to Emily's great sorrow. Gerty is sent to school, where she is fitted to teach; but after Trueman's death she becomes a member of the Graham family. Willie Sullivan, the friend of her childhood, becomes a noble-minded and successful young man who falls in love with Gertrude. In Philip Amory, a high-minded man whom Emily and Gertrude meet while traveling, they discover the long-lost brother; and he proves in the end to be Gertrude's father, who for years has been vainly searching for her. The story is weak in plot and characterization; but the idyllic charm of its first hundred pages or so gave it for a few years a very extraordinary vogue. It is now little read.

Queechy, by «Elizabeth Wetherell» (Susan Warner). ‹Queechy› was written in 1852, and sold by the thousand in both England and America; being translated into German, French, and Swedish. Mrs. Browning admired it, and wrote of it to a friend: «I think it very clever and characteristic. Mrs. Beecher Stowe scarcely exceeds it, after all her trumpets.» The story takes place chiefly in Queechy, Vermont. Fleda Ringgan, an orphan, on the death of her grandfather, goes to her aunt Mrs. Rossiter, in Paris, under the care of Mrs. Carleton and her son, rich English people. Every man who sees Fleda, from the time she is eleven, falls in love with her; but she loves only Carleton, whom she converts to Christianity. The Rossiters lose their money, and return to Queechy, where Fleda farms, cooks, and makes maple-sugar, to support her family. Carleton revisits America, and is always at hand to aid Fleda in every emergency; although he never speaks of love until they are snowed up on a railway journey. He saves her from the persecutions of Thorn, a rival lover. His mother takes her to England. They are married, and do good for many years.

Jewel in the Lotos, The, by Mary Agnes Tincker. This is the poetic title of a romance, the scene of which is laid in the Italian town of Sassovivo. It relates chiefly to the love-story of Aurelia, a young English girl, who comes there with her aged guardian, Glenlyon. Don Leopoldo, an Italian nobleman of questionable reputation but charming personality, falls violently in love with her; deserting his fiancée, a wealthy American, for her sake. Aurelia, at first attracted to him, at length realizes his unworthiness, and refuses him in favor of the young English artist, Robert McLellan. Aurelia's companion, Aurora, daughter of the impoverished Countess Emilia, is a true child of Italy, with the mercurial temperament and the artistic nature of her race. Her love-affair is a mere thread of romance, broken almost before it has begun; and thereafter she devotes herself to art, and, as a poet, becomes famous and beloved. Italian politics, the effect of Catholicism and a powerful priesthood on a facile-minded people, and the contrast of characters, formed under different environments with opposing hereditary instincts, are all touched upon, not superficially but as a sincere study.

One Summer, by Blanche Willis Howard. This light but refreshingly humorous little romance opens with the quasi-pathetic picture of Miss Laura Leigh Doane, a city girl, imprisoned by the rain in a New England farm-house, and suffering from loneliness and ennui. «I would like to be a man,» she cries, «just long enough to run down to Pratt's for that book; but no longer, oh no, not a moment longer!» Unable to bear the dullness, she finally ventures alone on this errand; and in the dark, while charging against the wind around a corner, runs into Philip Ogden, and thrusts the ferule of her umbrella stick into his eye. She leads him home; and he (assuming that she is a girl of humble station) hands her two dollars. Chagrined, she demurely takes this punishment, having learned that he is an old chum of her brother's, also spending his vacation here,— but she resolves never to forgive him. Many scenes of pleasant comedy ensue, both before and after the arrival of her brother Tom, with his wife and the baby; the romantic Bessie, at what she regards as critical moments, tragically warns her droll but marplot husband against spoiling it all. A charming description of a yachting trip to Mt. Desert is introduced; the «log» of which is said to have been furnished by another hand. The finale is in exact accordance with poetic justice: Miss Laura and Philip become engaged. The story, after a time, attained wide popularity in consequence of its breezy situations, sparkling conversations, and bright descriptions, and has been republished with illustrations.

Mademoiselle Ixe, by Lanoe Falconer. This short and vivid story gives a graphic description of an episode in the life of a Russian Nihilist. Mademoiselle Ixe, who is the principal figure in the tale, is first introduced as governess in an English family by the name of Merrington, where on account of her extreme reticence she is regarded with some distrust. However, owing to her unquestionable ability, and her satisfactory management of the children, she is retained in the household. She wins the affection of Evelyn Merrington, the eldest daughter, a pretty and attractive girl, who is just finishing her studies, and who has a devoted admirer in Parry Lethbridge, a young fellow of wealth, who is a constant visitor at the house. In the course of time the Merringtons give a ball, and among the guests is a Russian count, who is visiting in the neighborhood. Before the event Mademoiselle Ixe confides to Evelyn that she has a message to deliver to the count, whom she has previously known. The climax of the story is reached when the guests at the ball are startled by a pistol shot and see the count stagger and fall, while Mademoiselle Ixe stands immovable with a smoking pistol in her hand. She is immediately secured in her own chamber while the police are sent for; but during this interval, Evelyn persuades her to escape, and is assisted by Parry, who drives her in his dog-cart to the next town. Before her departure Mademoiselle Ixe explains to Evelyn that it is for love of her country, and from no personal motive, that she has tracked her victim to this place, and committed the desperate act. The count proves to be not seriously injured, and shortly recovers, and Evelyn some three years later marries her devoted lover. Soon after her marriage she receives a pathetic letter from a Russian prison congratulating her on her well-deserved happiness and signed simply «X.» The story is told in a very interesting vein, and has many interesting character-sketches and a decided touch of wit and humor running through the book. It was published in 1891.

Not Like Other Girls, by Rosa Nouchette Carey, is an agreeable story of English country town society. Three pretty sisters, the belles of Oldfield, find themselves, through their mother's unfortunate investments, suddenly penniless, and obliged to earn their own living. Instead of trying to find situations as incompetent governesses, which would break up the family and leave their mother in solitary lodgings, the Challoner girls decide to pocket their pride, and become — what they are admirably fitted for — dressmakers. In the neighboring watering-place of Hadleigh they begin their new life; making gowns for every one who comes, from the butcher's wife to the rector's daughters, and accepting their changed social position with sunny courage. Though they suffer some pangs of mortification, and some trials, they make and keep friends really worth the having; and the story hardly needs the *deus ex machina*, who appears in the shape of a rich Australian cousin, to make it end happily. The implied moral of the book is the foolishness of conventional standards of gentility; and the story is so entertaining that the reader accepts its dictum as an axiom.

Kentuckians, The, by John Fox, Jr., is a study of the two races that inhabit the State of Kentucky: the prosperous and cultured dwellers of the «blue-grass» region, and the rough, savage, ignorant mountaineers, whose civilization to-day is exactly that of their ancestors, the early settlers. Hallard, the mountain leader, and Marshall, the brilliant townsman, are rivals in the legislature, and rivals for the love of Anne Bruce, the governor's daughter; and the struggle between them forms the story of the book, which is a remarkably brilliant picture of some interesting phases of American life, as well as a sober statement of certain social problems which insist on a settlement. Mr. Fox's pages bear their own assurance of authenticity, not less in their vividness of portraiture than in their reserve. Nothing is overstated.

Danvers Jewels, The, and **Sir Charles Danvers,** by Mary Cholmondeley. These stories, first published anonymously, were so cleverly told that they excited much interest in the unknown author. In ‹The Danvers Jewels› Colonel Middleton relates the adventures of a bag of priceless jewels, which he is commissioned to carry from India to England, to Sir John Danvers's heir, Ralph Danvers. A professional thief named Carr attempts to rob him, but Colonel Middleton delivers the jewels safely at Stoke Moreton, the Danvers's country-seat. Private theatricals are in progress there, and another actor being necessary, the Colonel sends for Carr, whom unsuspectingly he considers his friend. Shortly after Carr's arrival the jewels disappear; suspicion falls on Sir Charles Danvers, Ralph's charming but unpopular brother. Sir Charles suspects Carr to be the thief; who, however, proves to be the beautiful and-fascinating girl to whom Ralph is engaged. This young woman is really Carr's wife. On her way to London to sell the jewels a railroad accident occurs, and Sir Charles and Ralph find her dead, with the jewels concealed about her. Ralph marries his cousin Evelyn; and the Colonel's story comes to an end. ‹Sir Charles Danvers› is written in the third person; Ruth Deyncourt is the heroine; a clever, attractive girl, who fancies that her duty lies in helping Alfred Dare, a poor foreigner to whom she becomes secretly engaged. Sir Charles wooes her, but although she loves him she remains true to Dare until a woman arrives who claims to be Dare's wife. Through Reymond Deyncourt, Ruth's good-for-nothing brother, Sir Charles discovers that the woman's claim is false, and generously tells Dare. Ruth realizes her mistaken self-sacrifice at last, and ends by marrying Sir Charles. Lady Mary, a worldly old woman, is a delightful character; while Molly Danvers, a queer little girl who alone would make the fortune of any story, is one of the most fascinating children in fiction. Sir Charles Danvers, with his gentleness and strength, his reserved but sympathetic nature, and his delightful sense of humor, is, however, rightly entitled to the place of hero. In ‹The Danvers Jewels› the interest centres in a well-told plot; and in ‹Sir Charles Danvers› the charm lies in the character studies, and in the descriptions of English country life.

Red Rover, The, by James Fenimore Cooper. (1827.) This story relates to the days before the Revolutionary War; and is one of Cooper's most exciting sea tales. Henry Ark, a lieutenant on his Majesty's ship Dart, is desirous of distinguishing himself by aiding in the capture of the notorious pirate, the Red Rover. With this in view he goes to Newport, disguised as a common sailor under the name of Wilder, and joins the Rover's ship, the Dolphin, which is anchored there awaiting the departure of a merchantman, the Caroline. The captain of the Caroline meets with an accident and Wilder is sent by the Rover to take his place; shortly after he puts to sea followed by the Dolphin. A storm arises, and the Caroline is lost; the only survivors being Wilder, Miss Gertrude Grayson, a passenger, and Mrs. Wyllys, her governess, who are rescued by the Dolphin. Not long after, a royal cruiser is sighted. This proves to be the Dart; and the Rover, going on board of her in the guise of an officer in the royal navy, learns by accident of Wilder's duplicity. He returns to the Dolphin, and summoning his first mate accuses him of treachery; Wilder confesses the truth of the charge, and the Rover, in a moment of generosity, sends him back to his ship unharmed, together with the two ladies, without whom Wilder refuses to stir. The Rover then attacks the Dart, and takes it after a hard fight. He is about to have Wilder hanged, when it appears that he is a son of Mrs. Wyllys whom she has supposed drowned in infancy; and the Rover, unable to separate the new-found son from his mother, sets them all off in a pinnace, in which they reach shore safely. After the close of the Revolutionary War a man is brought to the old inn at Newport in a dying condition: he proves to be the Red Rover, who, having reformed, has served through the war with credit and distinction.

The book holds the interest of the reader throughout; and the descriptions of the storm and battle are very vivid.

Bravo, The, by James Fenimore Cooper, is a tale of Venice in the sixteenth century, full of mystery and intrigue, and the high-sounding language which fifty years ago was thought the natural utterance of romance. Don Camillo Monforte, a Paduan noble, has a right by inheritance to a place in the Venetian Senate. He becomes obnoxious to the Council, and a bravo is set on his track to kill him. He has fallen in love with Violetta, a young orphan heiress designed for the son of an important senator; and she consents to elope with him. A priest marries them; but by a trick she is separated from him and carried off. The Bravo, sick of his horrible trade, has refused to take a hand in the kidnapping of Violetta; and confesses to Don Camillo all he knows of it, promising to help him recover his bride. Jacopo, the Bravo, finds her in prison, and contrives her escape to her husband; but is himself denounced to the Council of Three, and pays for his treachery to them with his head. The romance is of an antiquated fashion; and has not the genuineness and personal force of Cooper's sea stories and ‹Leatherstocking Tales,› which grew out of an honest love for his subjects.

Cooper, James Fenimore, by Thomas R. Lounsbury. This biography, published in the ‹American Men of Letters› series in 1883, is especially valuable as the only authentic history of the novelist, who when dying enjoined his family to allow no authorized biography to be prepared. His private life, therefore, is almost unknown; and we are indebted to the researches of Professor Lounsbury for this narrative of the public career of a much misunderstood man.

In summing up Cooper's work, Professor Lounsbury says that Leatherstocking is perhaps the only great original character American fiction has added to the literature of the world. Though the faults of style are serious, they are more than counterbalanced by the vividness of description and vigor of narration, which give the author a high and permanent literary place.

Boswell's Life of Johnson was published in 1791; Johnson's own ‹Journal of a Tour to the Hebrides› (1786) is usually included in editions of the ‹Life.›

The result of the association of Boswell, the born reporter, and Dr. Johnson, the eighteenth-century great man, was a biography unsurpassed in literature. It has gone through many editions; it has been revised by many editors. It became at once a classic. Why this is so is not easy of explanation, since the man who wrote it was only Boswell. But in him hero-worship took on the proportions of genius. He merged himself in Johnson. The Doctor looms large in every sentence of this singular work, written in the very hypnotism of admiration. Every word is remembered; no detail of speech or manner is forgotten. Boswell begins with Johnson's first breath (drawn, it seems, with difficulty), and will not let him draw a later breath without full commentary.

«We dined at Elgin, and saw the noble ruins of the Cathedral. Though it rained, Dr. Johnson examined them with the most patient attention.» «Mr. Grant having prayed, Dr. Johnson said his prayer was a very good one.» «Next Sunday, July 31st, I told him I had been at a meeting of the people called Quakers, where I had heard a woman preach. *Johnson:* ‹Sir, a woman's preaching is like a dog's walking on his hind legs. It is not done well, but you are surprised to find it done at all.›» The best-known edition is Croker's, upon which Macaulay poured out the vials of his wrath; but the new edition of Mr. George Birkbeck Hill is likely to supersede all others, for its admirable taste and scholarship.

Johnsonian Miscellanies, arranged and edited by George Birkbeck Hill. (2 vols., 1897.) A work supplementing Mr. Hill's six volumes of the ‹Life,› and two volumes of the ‹Letters,› of the famous Dr. Johnson. The first volume includes: (1) A collection of prayers and meditations; (2) Annals of his life to his eleventh year, written by himself; (3) The Piozzi collection of anecdotes of the last twenty years of his life; and (4) An essay on the life and genius of Johnson, by Arthur Murphy, originally published as an introduction to the twelve-volume edition of the complete works brought out in 1792. The second volume is largely concerned with anecdotes, recollections, studies by Sir Joshua Reynolds of Johnson's character and influence, and a considerable variety of Johnson's letters. The work abounds in strikingly interesting revelations of Johnson's character, habits, learning, wit, sincere piety, tenderness of sympathy, unaffected goodness, and endlessly active intellect. Equally rich in literary and in human interest, in many of its pages delightfully picturesque, it worthily completes Dr. Birkbeck Hill's monument to the great master, of whom the world cannot know too much.

Bewick, Thomas, and his Pupils, by Austin Dobson. This informal biography, in the poet's charmingly familiar style, is further enlivened by extracts from the great engraver's autobiography, prepared for his daughter, and in its descriptions of nature almost striking the note of English poetry. Born in 1753, when the art of wood-engraving was at its lowest ebb, Bewick falsified the saying of Horace Walpole that the world would «scarcely be persuaded to return to wooden cuts.» It would be easy to draw a parallel between this son of a Northumberland farmer and his contemporary the Japanese Hokusai. Both were pioneers, indefatigable workers, lovers of nature from early childhood, acute observers of all objects, and artists whose best work is unrivaled, though their field lay in the prints displayed in the homes of the people. Both the efforts and the escapades of the English lad are spicy reading. He had never heard of the word *drawing*, and knew no other paintings than the King's Arms in Ovingham Church, and a few public signs. Without patterns, and for coloring having recourse to brambleberry juice, he went directly to the birds and beasts of the fields for his subjects. He covered the margins of his books, then the grave-stones of Ovingham Church and the floor of its porch; then the flags and hearth of Cherryburn, the farm-house where he was born. Soon the neighbors' walls were ornamented with his rude productions, at a cheap rate. He was always angling, and knew the history and character of wild and domestic animals; but did not become so absorbed in them as to ignore the villagers, their Christmas festivities and other features of their life. After serving his apprenticeship to an engraver in Newcastle, he went to London; but pined for the country, and though he abhorred war, said that he would rather enlist than remain. He opened a shop in Newcastle, where for nearly fifty years he carried on his work. His serious work begins with his illustrations to a work called ‹Select Fables.› His cut for ‹Poor Honest Puss› is worthy of a Landseer in little. Bewick considered his Chillingham Bull, drawn with difficulty from the living model, his masterpiece; and its rarity, owing to the accidental destruction of the original block, enhances its value. But he reached his high-water mark in birds. We see them as he saw them,—alive; for he had an eye-memory like that of Hogarth. One of the last things he ever did was to prepare a picture and a biography, in some seven hundred words, of a broken-down horse, dedicating the work to the Society for the Prevention of Cruelty to Animals. This forerunner of ‹Black Beauty› was entitled ‹Waiting for Death.› His own death occurred in 1828, before the head of the old horse had been entirely engraved. Among many delightful passages, this life contains an interesting account of the visit that the naturalist Audubon paid him in 1827. Although Bewick was responsible for the revival of wood engraving, he had no «school» in the conventional sense. Mr. Dobson explains the marked differences between Bewick's method and that of Dürer and Holbein, and credits him with several inventions.

Book of Days, The, edited by Robert Chambers. These two large volumes (which have for their sub-title ‹A Miscellany of Popular Antiquities in connection with the Calendar›) contain a curious and interesting collection of what its editor calls «old fireside ideas.» This encyclopedic work was published in Edinburgh in 1863; and in bringing it out, the editor expressed a desire to preserve interest in what is «poetical, elevated, honest, and of good report, in the old national life,»—recognizing the historical, and even the ethical, importance of keeping this active and progressive age in touch with obsolescent customs, manners, and traditions. Beginning with January first, each day of the year has its own curious or appropriate selection, and its allowance of matters connected with the Church Calendar,—including the popular festivals, saints' days, and holidays,—with illustrations of Christian antiquities in general. There is also much folk-lore of the United Kingdom, embracing popular notions and observances connected with times and seasons; and notable events, biographies, anecdotes, historical sketches, and oddities of human life and character, as well as articles on popular archæology tending to illustrate the progress of civilization, manners, and literature, besides many fugitive bits and odd incidents. The editor in bringing out this work expressed a desire to make it both entertaining and instructive, and in this effort he has admirably succeeded.

Books and their Makers, A. D. 476–1709; by George Haven Putnam, A. M. (2 vols., 1896.) A history of the production and distribution of the books that constitute literature, from the fall of the Roman Empire to the close of the seventeenth century, when copyright law, in an English statute of 1710, first recognized the writings of an author as property to be protected. In an earlier work, ‹Authors and their Public in Ancient Times,› Mr. Putnam covers the whole ground of the making and circulation of books down to the fall of the Roman Empire. The three volumes admirably tell the story of books, from their beginnings in Babylonia, Egypt, India, Persia, China, Greece, and Rome, to the age of the printed in place of the manuscript book; and then the immensely expanded story from Gutenberg's production of a working printing-press to the «Act of Queen Anne.» It would be hard to find a more entertaining or a more delightfully instructive story than that here drawn from wide resources of scholarly research, critical discernment, and broadly sympathetic appreciation of every phase of a great theme, and handled with happy literary skill. The history of the making of manuscript books in the monasteries, and later in the universities, and of some libraries of such books; and the further history of the great printer-publishers after the revival of learning, and of some of the greatest authors, such as Erasmus and Luther, is a record of that pathway through twelve centuries which has more of light and life than any other we can follow. By readers who value literature as bread of life and source of light to mankind, Mr. Putnam's volumes will have a first place.

Bostonians, The, a novel of the present day, by Henry James, was published in 1886. Written in a satirical vein, it presents with unpleasant fidelity a strong-minded Boston woman possessed by a «mission.» Olive Chancellor, a pale, nervous, intense Bostonian, «who takes life hard,» is never so happy as when struggling, striving, suffering in a cause. The cause to which she is devoted throughout the novel is the emancipation of women. Living in a one-sex universe of her own creation, she takes no account of men, or regards them as monsters and tyrants. When the book opens she discovers, or believes she discovers, a kindred soul,—Verena Tarrant, the daughter of a mesmeric healer, a beautiful red-haired impressionable girl; a singularly attractive prey for the monster man, but possessed nevertheless of gifts invaluable to the cause of women's rights, if properly utilized. Certain phases of Boston life—as women's club meetings, intellectual séances, and lectures—are depicted with great cleverness; and the characters are delineated with his wonted shrewdness and humor. The novel abounds in epigrammatic sentences. Olive's smile is likened to «a thin ray of moonlight resting upon the wall of a prison.» The smile of Miss Birdseye, a worn philanthropist, was «a mere sketch of a smile,—a kind of installment, or payment on account; it seemed to say that she would smile more if she had time.» Miss Chancellor «was not old—she was sharply young.»

Copyright, The Question of. Comprising the Text of the Copyright Law of the United States, A Summary of the Copyright Laws at present in force in the chief countries of the world, together with a Report of the Legislation pending in Great Britain, a Sketch of the contest in the United States (1837–88), in behalf of International Copyright, and certain papers on the development of the conception of literary property, and on the results of the American Act of 1891. Compiled by George Haven Putnam. (2d Ed. Revised, 1896.) The full and exact account on the title-page, and the name of the scholarly publisher who has prepared the work, are a guarantee that nothing more could be desired for an arsenal of argument on copyright and a handbook of information absolutely complete.

Commentaries on American Law, by James Kent. (4 vols., 1826–30.) Edition Annotated by C. M. Barnes, 1884. The celebrated ‹Kent's Commentaries,› ranking in the literature of law with the English Blackstone. The work of one of the most conspicuous and remarkable scholars in law and founders of legal practice in American history. A professor of law in Columbia College in 1796; judge of the Supreme Court of the State in 1798; Chief Justice in 1804; Chancellor in 1814–23. On retiring from the bench in 1823, Kent resumed the work of a Columbia professor, and gave lectures which grew into the ‹Commentaries›; the wide and accurate learning of which, with their clearness of exposition, have given him a high and permanent place among the greatest teachers of law. His decisions as Chancellor, published 1816–24, almost created American chancery law: and he added to his great work a ‹Commentary on International Law,› 1866; Abdy's Edition, 1877. A notable edition of the ‹Commentaries› is that edited by O. W. Holmes, Jr., 1873.

Commentaries on the Laws of England, appearing from 1765 to 1768, is the title of the celebrated law-book composed at forty-two by Sir William Blackstone, successively professor of law at Oxford and justice of the Court of Common Pleas in London. Unique among law treatises, it passed through eight editions in the author's lifetime, and has been annotated numberless times since, for the use of students and practitioners. It comprises a general discussion of the legal constitution of England, its laws, their origin, development, and present state; viewed as if the author were at work enthusiastically detailing the plans and structure of a stately edifice, complete, organic, an almost perfect human creation, with such shortcomings only as attend all human endeavor. The complacent, often naïve, tone of fervent admiration betrays the attitude of an urbane, typical Tory gentleman of the eighteenth century, speaking to others of equal temper and station concerning their glorious common inheritance,—the splendid instrument for promoting and regulating justice that had been wrought out from the remnants of the Roman jurisprudence through slow, laborious centuries, by dint of indomitable British common-sense, energy, and intellect. The insularity and concordant air of tolerance with the established order of things gives piquancy to the limpid, easy style, dignified and graceful, with which a mass of legal facts is ordered, arranged, and presented, with abundant pertinent illustration. Especially characteristic is the account of the rise and status of equity practice, and of the various courts of the realm. Thoroughly a man of his complacent time, untroubled by any forecast of the intellectual and social ferment at the close of his century, Blackstone has yet written for the generations since his day the most fascinating and comprehensive introduction to legal study in English; and has the distinction of having written the sole law-book that by its literary quality holds an unquestioned position in English literature.

Land of Cokaine, The. An old English poem, of a date previous to the end of the twelfth century, preserved, among other sources, in Hickes's ‹Thesaurus› and the ‹Early English Poems› of Furnivall. The name appears also in the French and German literatures, sometimes as ‹Cocaigne,› again as ‹Cokaygne.› In every instance it represents an earthly land of delight, a kind of Utopia. Dr. Murray thinks the name implies «fondling,»—a gibe of country-folk at the luxurious Londoners.

The old English poem in question is a naïve description of the extremely unspiritual delights of a land on the borders of the earth, «beyond West Spain,» where all the rivers run wine or oil, or at least milk, where the shingles of the houses are wheaten cakes, and the pinnacles «fat puddings,» and where,—undoubted climax of felicity,—«water serveth to nothing but to siyt (boiling) and to washing.»

In this fair land of Cokaine, where no one sleeps or works, and where men fly at will like the birds, stand a great abbey and cloisters both for nuns and monks. The ease and gayety of the religious vocation in this paradise of gray friars and white is depicted with the broad humor and exceeding frankness of our forefathers. It is a satire on the morals and pretensions of the ecclesiastical body; but, though the picture is painted in colors veiled by no reverence, they are mixed with little bitterness. The author laughs rather than sneers.

The French poem of the same name, ‹Pays de Cocaigne,› differs from the English in that it lacks the whole satirical description of the cloisters.

Man of Feeling, A, by Henry Mackenzie. This short novel, published anonymously in 1771, is said to have created as much interest in England, when first published, as did ‹La Nouvelle Héloïse› in France. It is remarkable for its perspicuity of style; though it shows the influence which Sterne exercised over the author. Endeavoring to profit by the fact that the author was unknown, a clergyman of Bath, Mr. Eccles, claimed to be the author, presenting a manuscript with corrections, erasures, etc. Although the publisher then announced the name of the real author, on Eccles's tomb is inscribed: «Beneath this stone, the Man of Feeling lies.» The story purports to be the remainder of a manuscript left after the curate had extracted several leaves at random for gun-wadding. Young Harley, who is in love with his neighbor's daughter, Miss Walton, sets out for London with the object of acquiring the lease of an adjoining property. His experiences on the trip make up several short stories. He is a great physiognomist, but is deceived by two plausible gamblers. He visits Bedlam Hospital; and the pitiable sights there seen are described. A very interesting chapter is that describing a dinner with a Misanthrope, in which the latter's complaints of his time seem to be the sempiternal ones of all nations. The story of his meeting with Miss Atkins, her rescue from a brothel and return to her father, is skillfully told. The cruelties of the press-gang, and of the treatment of East-Indian subjects, afford an opportunity for the «Man of Feeling» to condemn the East-Indian policy of the government. Upon his return, believing that Miss Walton is to marry another, he falls sick. She visits him; and her acknowledgment that she returns his affection does not come soon enough to save his life.

Belinda, by Maria Edgeworth. Belinda Portman, the charming niece of Mrs. Stanhope, goes to spend the winter in London with Lady Delacour, a brilliant and fashionable woman; at her house she meets Clarence Hervey for the first time. He admires Belinda and she likes him, but mutual distrust serves to keep them apart. Belinda is greatly beloved in the household; and her influence almost succeeds in bringing about a reconciliation between Lady Delacour and her dissipated husband, when her Ladyship becomes most unreasonably jealous, and Belinda is forced to seek refuge with her friends the Percivals. While there, Mr. Vincent, a young Creole, falls violently in love with her; but the old friendship with Lady Delacour is re-established, and Belinda returns without having bound herself to him. Believing that Clarence Hervey's affections are already engaged, she would have married Mr. Vincent had she not discovered his taste for gaming. Clarence is deeply in love with Belinda, but feels obliged to marry Virginia St. Pierre, whom he had educated to be his wife. Fortunately she loves another. The story ends happily with the reconciliation of the Delacours, and the marriage of Clarence Hervey and Belinda.

Ben Hur: A Tale of the Christ, by Lew Wallace. The scene of this extremely popular story is laid in the East, principally in Jerusalem, just after the Christian era. The first part is introductory, and details the coming of the three wise men, Melchior, Kaspar, and Balthasar, to worship the Babe born in the manger at Bethlehem. Some fifteen years later the hero of the tale, Judah Ben Hur, a young lad, the head of a rich and noble family, is living in Jerusalem, with his widowed mother and little sister to whom he is devotedly attached. When Valerius Gratus, the new Roman governor, arrives in state, and the brother and sister go up on the roof to see the great procession pass, Judah accidentally dislodges a tile which fells the governor to the ground. Judah is accused of intended murder; his (till then) lifelong friend Messala, a Roman noble, accuses him of treasonable sentiments, his property is confiscated, and he is sent to the galleys for life. In the course of the narrative, which involves many exciting adventures of the hero, John the Baptist and Jesus of Nazareth are introduced, and Ben Hur is converted to the Christian faith through the miracles of our Lord.

This book is one of the most successful examples of modern romantic fiction. It displays great familiarity with Oriental customs and habits of mind, good constructive ability, and vivid powers of description. The story of the Sea Fight, for example, and of the Chariot Race (quoted in the LIBRARY), are admirably vivid and exciting episodes.

Light of Asia, The, by Edwin Arnold. (1878.) ‹The Light of Asia› is a poetic exposition in eight books of the Hindoo theology. «It was,» the author says, «inspired by an abiding desire to aid in the better mutual knowledge of East and West.» Through the medium of a devout Buddhist, Arnold presents the life of the young Gautama, living in princely joy, shielded from every care and pain. He develops the wistfully dreamy character of the young prince into the loftiness of the noble, loving Buddha, who «cast away the world to save the world.» The religious teaching is merely indicated, because of the limitations of the laws of poetry and the sacrifice of philosophical details to dramatic effect.

The Buddha of Arnold teaches that the way to attain Nirvana, the highest desire of every soul, is through four truths. The first truth is Sorrow: «Life which ye prize is long-drawn agony.» The second truth is Sorrow's Cause: «Grief springs of desire.» The third truth is Sorrow's Ceasing. The fourth truth is the way, by an eightfold path, «To peace and refuge»; to Nirvana, the reward of him who vanquishes the ten great sins. Nirvana, according to the poet, is not annihilation. It is the calm sinless state reached, by the suppression of all fond desires, through an existence continually renewed according to the law of Karma. The poem, which was published in 1878, is rich in sensuous Oriental pictures and imagery. It has been translated into many languages, both European and Asiatic; and has done much to create an interest in the religion of Buddha.

In 1890 appeared ‹The Light of the World,› written, it was said, to silence the criticism that Buddha was Christ under another name, and to show the essential differences in the teachings of the two. The story follows the historical life of Jesus. It is divided into five sections, each of which sets forth a special aspect of the divine life. Despite its Oriental setting, the character of Christ remains simple and dignified. Like its predecessor, the book has become a popular favorite.

John Inglesant, a notable historical romance by J. H. Shorthouse, was published in 1881, when he was forty-seven years old. It depicts with a wonderful atmosphere of reality the England of Charles I.'s time, and the Italy of the seventeenth century, when the tarnished glories of the Renaissance were concealed by exaggerations of art and life and manners. In ‹John Inglesant,› the hero, is drawn one of the most complete portraits of a gentleman to be found in the whole range of fiction. Like a Vandyke courtier, he is an aristocrat of the soul, sustaining the obligations of his rank with a kind of gracious melancholy. Of a sensitive, dreamy temperament, possessing consummate tact, he has been trained from childhood by a Jesuit Father, St. Clare, for the office of court diplomat, and of mediator between the Catholics and Protestants in England. His introduction to the court of Charles I. is the beginning of a most picturesque and dramatic career in England, and afterwards in Italy, where he goes to seek the murderer of his twin-brother Eustace. He enters into the sumptuous life of the Renaissance; but in his worldly environment he never blunts his fine sense of honor, nor loses his ethereal atmosphere of purity. When he at last finds his brother's murderer in his power, he delivers him over in a spirit of divine chivalry to the vengeance of Christ. The novel as a whole is like an old-world romance, a seventeenth-century Quest of the Holy Grail. It abounds in rich descriptions of the highly colored spectacular existence of the time, and follows with sympathy and comprehension the trend of its complex religious life.

Kenilworth, by Sir Walter Scott, appeared in 1819, when its author was fifty and had long been distinguished both as poet and novelist. ‹Kenilworth› was the second of his great romances drawn from English history. The central figure is that of Elizabeth, the haughty queen. She is surrounded by the brilliant and famous characters of the period — Burleigh, Edmund Spenser, Sir Walter Raleigh; and also by a host of petty sycophants. The Earl of Surrey and the Earl of Leicester are rivals, each high in her favor, each thought to be cherishing a hope of winning her hand. But beguiled by the charms of Amy Robsart, the daughter of a country gentleman, Leicester has secretly married her, and established her at Cumnor Place, a lonely manor-house where she lives with surly Tony Foster as guardian, and his honest young daughter, Janet, as attendant. Amy had formerly been engaged to Tressilian, a worthy protégé of her father. Tressilian discovers her hiding-place; and not believing her married, vainly tries to induce her to return home. He then appeals to the queen before the whole court. A disclosure of the truth means Leicester's ruin, but seems inevitable, when his confidential follower, the unscrupulous Richard Varney, saves the situation. He affirms Amy to be his own wife, and is ordered to appear with her at the approaching revels at Kenilworth, Leicester's castle, which the queen is to visit. Amy scornfully refuses to appear as Varney's wife, and Varney attempts to drug her. In fear of her life, she escapes and makes her way to Kenilworth. The magnificent pageant prepared there for Elizabeth, and the motley crowds flocking to witness it, are brilliantly described. Amy cannot gain access to her husband, but is discovered and misjudged by Tressilian. The Queen finds her half-fainting in a grotto, and again Varney keeps her from learning the truth. He persuades Elizabeth that Amy is mad. He persuades Leicester that she is false and loves Tressilian, and obtains the earl's signet ring and authority to act for him. Amy is hurried back to Cumnor Place. There, decoyed from her room by her husband's signal, she steps on a trap-door prepared by Varney and Foster, and is plunged to death, just before Tressilian and Sir Walter Raleigh arrive to take her back to Kenilworth. They have been sent by Elizabeth, to whom Leicester, discovering the injustice of his suspicions, has confessed all. He falls into the deepest disgrace; and Elizabeth, feeling herself insulted both as queen and as woman, treats him with scorn and contempt. ‹Kenilworth› is regarded as one of the most delightful of English historical romances.

Redgauntlet, by Sir Walter Scott. Sir Alberick Redgauntlet, ardently espousing the cause of the Young Pretender in 1745, pays for his enthusiasm with his life. The guardianship of his infant son and daughter is left to his brother, outlawed for violent adherence to the House of Stuart; but the widow, ascribing her bereavement to the politics of the Redgauntlets, desires to rear her children in allegiance to the reigning dynasty. The little girl having been kidnapped by her guardian, the mother flees with her boy; who, ignorant of his lineage, is brought up in obscurity under the name of Darsie Latimer. Warned by his mother's agents to shun England, the young man ventures for sport into the forbidden territory, and is seized by Redgauntlet. Detained as a prisoner, Darsie at length learns his true name and rank, and meets his sister, now grown to charming womanhood. Redgauntlet, a desperate partisan, endeavors by persuasion and threats to involve his nephew in a new plot to enthrone the Chevalier, and conveys the youth by force to the rendezvous of the conspirators. Meanwhile, Darsie's disappearance has alarmed his devoted friend, Alan Fairford, a young Scotch solicitor; who, in spite of great danger, traces him to the gathering-place of the conspiring Jacobites. The plot, predestined to failure through Charles Edward's obstinate rejection of conditions, is betrayed by Redgauntlet's servant, and the conspirators quickly dispersed, their position rendered absurd by the good-natured clemency of George III. Redgauntlet, chagrined at the fiasco, accompanies the Chevalier to France, and ends his adventurous career in a monastery. Darsie, now Sir Arthur Redgauntlet, remains loyal to the House of Hanover, and bestows his sister's hand upon Alan Fairford (in whom, according to Lockhart, Scott drew his own portrait).

Sixteenth in the Waverly series, ‹Redgauntlet› was issued in 1824, two years before the crash that left Scott penniless. Though showing haste, the tale does not flag in interest, and even the minor characters — notably Peter Peebles the crazy litigant, Wandering Willie the vagabond fiddler, and Nanty Ewart the smuggler — are living and individual.

Pride and Prejudice, by Jane Austen. The story of ‹Pride and Prejudice› is extremely simple: it is a history of the gradual union of two people, one held back by unconquerable pride and the other blinded by prejudice; but in spite of little plot, the interest is sustained through the book. The characters are drawn with humor, delicacy, and the intimate knowledge of men and women that Miss Austen always shows. Mr. Bennet, amiable and peace-loving, leaves to Mrs. Bennet, his querulous, ambitious, and narrow-minded wife, the difficult task of marrying off his five daughters. Her daughter Elizabeth, though not so beautiful as Jane, is the brightest and most attractive member of the family. She has a lively disposition, frank, pleasing manners, and a warm heart; and though bitterly prejudiced against Mr. Darcy, the wealthy, dignified hero, his excellent qualities and faithful devotion win her at last, and she forgives the pride from which he stooped to conquer her. Among the minor characters are George Wickham, fascinating and unprincipled, who elopes with Lydia Bennet; Mr. Bingley, Darcy's handsome friend, who marries Jane Bennet; and Mr. Collins, a small-souled, strait-laced clergyman. The scene is laid in England in the country; and the characters are the ladies and gentlemen Miss Austin describes so well in her novels. ‹Pride and Prejudice› was published in 1813. It was Miss Austen's first novel, and was written when she was twenty-one years old, in 1796.

Botanic Garden, The, by Erasmus Darwin. The first part of this long poem appeared in 1781; and received so warm a welcome that the second part, containing the ‹Loves of the Plants,› was published in 1789. It was intended «to describe, adorn, and allegorize the Linnæan system of botany.» After the classic fashion of his day, the poet adopts a galaxy of gnomes, fays, sylphs, nymphs, and salamanders; affording, as he says, «a proper machinery for a botanic poem, as it is probable they were originally the names of hieroglyphic figures representing the elements.» And concerning the ‹Loves of the Plants,› he remarks that as Ovid transmuted men and women, and even gods and goddesses, into trees and flowers, it is only fair that some of them should be re-transmuted into their original shapes.

«From giant oaks, that wave their branches dark,
To the dwarf moss that clings upon their bark,
What beaux and beauties crowd the gaudy groves,
And woo and win their vegetable loves!»

The whole poem, of many hundreds of lines, is written in this glittering heroic verse; some of which is poetical, but the greater part labored, prosaic, and uninteresting. The book might have been forgotten but for the parody upon it, ‹The Loves of the Triangles,› which appeared in the Anti-Jacobin; much to the amusement, it is said, of the caricatured poet. As the grandfather of Charles Darwin, and as an early observer of some of the natural phenomena upon which the Darwinian system rests, Erasmus Darwin has of late years become once more an interesting figure.

Botany, A History of, 1530–1860, by Julius von Sachs. (1875. English translation, 1889.) Not a specially scientific book, but an admirable contribution to the literature of science, giving in most readable form the story of botanical discoveries and developments during more than three centuries. Dr. Sachs has long stood at the head of living botanists. His great work on ‹The Physiology of Plants,› not dealing with external aspects of the plant world at all, but devoted entirely to the inner life of plants, not only shows the high-water mark of botany as a science, but is a book of the greatest interest for readers. In his ‹History› he has presented a most interesting narrative of the successive stages of botanical advance, the guesses that were made and the false views adopted, the true discoveries by which real knowledge was arrived at, the resistance at times to these advances in consequence of the difficulty of exchanging old views for new; and the final conquests of truth and the broad development of an exceptionally interesting science.

Maine Woods, The, by Henry D. Thoreau, was published in 1864. When the first essay was written the author was forty-seven years old; but the whole book, while filled with shrewd philosophic observations, has all the youthful enthusiasm of a boy's first hunting expedition into the wilds of Maine. And it is this quality that makes his experiences so charming alike to young and old. Lowell says, «among the pistillate plants kindled to fruitage by Emersonian pollen, Thoreau is thus far the most remarkable, and it is eminently fitting that his posthumous works should be offered us by Emerson, for they are strawberries from his own garden. A singular mixture indeed there is: Alpine some of them, with the flavor of rare mountain air; others wood, tasting of sunny roadside banks or shy openings in the forest; and not a few seedlings swollen hugely by culture, but lacking the fine natural aroma of the more modest kinds. Strange books these are of his, and interesting in many ways, instructive chiefly as showing how considerable a crop may be raised in a comparatively narrow close of mind.» If the lovers of Thoreau count this judgment as less than the truth, it nevertheless contains a truth. These sketches treat of expeditions with the Indians among Maine rivers and hills, where unsophisticated nature delights the botanist, zoölogist, and social philosopher. In the first essay are many shrewd comments upon the pioneers as he sees them. «The deeper you penetrate into the woods,» he says, «the more intelligent, and in one sense the less countrified, do you find the inhabitants; for always the pioneer has been a traveler and to some extent a man of the world.» . . . «There were the germs of one or two villages just beginning to expand.» . . . «The air was a sort of diet-drink!» . . . «the lakes, a mirror broken into a thousand fragments and wildly scattered over the grass, reflecting the full blaze of the sun.» The book is full of strange doings of the Indians who talk with the musquashes (muskrats) as with friends, of the varied panorama of nature, and the picturesque lives of the busy lumbermen and the hardy pioneers.

Pepacton, by John Burroughs. This book was published in 1881, and is one of the most pleasing of the many delightful collections of papers on outdoor subjects that Mr. Burroughs has given us. It takes its title from the Indian name of one of the branches of the Delaware; and the first paper gives an account of a holiday trip down this stream in a boat of the writer's own manufacture. In the next he tells us many interesting facts about springs, and their significance in the development of civilization. Indeed, in all the papers he shows himself not only the close scientific observer, but the poet who sees the hidden meanings of things. Perhaps he is most interesting when he combines literature with nature, as in the essay on ‹Birds and the Poets,› in which he shows that most of the American poets have been inaccurate in their descriptions of nature. As he says, the poet deals chiefly with generalities, but when he descends to the particular he should be accurate. Longfellow has erred most in this respect, while Bryant, Emerson, and above all Whitman, have been more careful. The rhyme for «woodpecker» seems to trouble the poets; as Mr. Burroughs puts it—

« Emerson rhymes it with bear,
Lowell rhymes it with hear;
One makes it woodpeckair,
The other woodpeckear.»

In another paper he demonstrates Shakespeare's surprisingly accurate knowledge and use of natural facts, and that the close observer and analyst of the human heart had an equally keen sense for the doings of birds and flowers. There is also an attractive study of our fragrant flowers, and of the origin and propensities of weeds. ‹The Idyl of the Honey-Bee› almost sends one to the woods bee-hunting, in general, the writer's enthusiasm for outdoor things is contagious. For this reason the essays are more than a charmingly written record of the author's own observations,—they are an inspiration to search out the secrets of nature at first hand.

Bread-Winners, The, a brief novel, appeared anonymously in 1883. It is a social study of modern life. Alfred Farnham, a retired army officer, takes a kindly interest in Maud Matchin, the handsome but vulgar daughter of a master carpenter in a Western city. Maud's head is turned by Farnham's kindness, and she boldly confesses her love to him—which is not reciprocated. Maud's rejected lover, Sam Sleeny, an honest but ignorant journeyman in Matchin's employ, is jealous of Farnham. He is dominated by Offitt, a vicious demagogue, and joins a labor-reform organization. Farnham loves his beautiful neighbor Alice Belding. She refuses his addresses, but soon discovers that her heart is really his. During a riotous labor strike (described at length), Farnham organizes a band of volunteer patrolmen for the protection of life and property. His own house is attacked by the mob, and Sleeny assaults its owner with a hammer; but failing to kill him, threatens future vengeance. Offitt now pays his addresses to Maud, who intimates that she desires to see Farnham suffer for his affront to her. Offitt stealthily enters Farnham's home, strikes him with a hammer borrowed from Sleeny, and makes off with a large sum of money—just as Alice and Mrs. Belding arrive in time to care for Farnham's serious hurts. Offitt dexterously directs suspicion to Sleeny, who is arrested. The real culprit hastens to Maud, and urges her to fly with him. Suspecting the truth, she refuses, and wheedles from Offitt his secret, which she at once reveals. In the mean while, Sleeny breaks jail and flies to Maud's home. Here he meets Offitt, and kills him for his perfidy. Sleeny is at once cleared of the charge of assaulting Farnham, but is tried for the killing of Offitt and acquitted upon the ground of temporary insanity. The book is brilliantly written, and its presentation of the conditions of «labor» is very graphic. Though it had a great vogue, its authorship has never been acknowledged.

Bluffton, by M. J. Savage. This story is a new ‹Pilgrim's Progress,› from an untenable Valley of Content through Sloughs of Despond, over Hills of Difficulty, to a Land of Peace. The hero, Mark Forrest, is a young clergyman trained in the very straitest sect of Calvinistic theology, who, having broadened his mind by travel and encounters with men of all sorts and conditions, finds himself so far liberalized in thought that he can no longer preach his former doctrines. He is called to a flourishing church in the Mississippi Valley town of Bluffton, where most of the congregation approve and accept his preaching of practical Christianity; but a few conservatives try to dismiss him, and finally to depose him for heresy. He is engaged to Margaret, the beautiful daughter of one of these, Judge Hartley; but as she cannot oppose or desert her beloved father, the engagement is broken, and Forrest leaves Bluffton and his love for conscience's sake. Three years later they meet by accident in California. The old judge has died, Margaret has become liberalized, and the lovers marry, agreeing to devote their lives to the highest service of mankind. Many character sketches and much good dialogue fill the pages. There is but a slender thread of plot; the interest of the story lying in the growth of the hero's convictions, and his manly adoption of what seems to him the cause of truth, to his own personal loss and sorrow. Written about 1876, the book bears marks of youth and inexperience; but it has the force which characterizes the work of a man absolutely in earnest.

John Brent, by Theodore Winthrop, was published in 1862, after the death of the author in one of the earliest engagements of the American Civil War,—that at Big Bethel, Virginia. It is his best-known and most striking story. Richard Wade, an unsuccessful California miner, has been summoned East by family news and decides to travel across the plains on horseback. He exchanges his mine for a superb black stallion which is supposed to be unmanageable. In Wade's hands it becomes docile and kind, and he names it Don Fulano. An old friend, John Brent, a roving genius of noble character, agrees to ride with him, Brent having a fine iron-gray horse. On the way they are joined by a couple of low scoundrels, giving the names of Smith and Robinson; and near Salt Lake City they meet a cavalcade of Mormons under the leadership of a sleek rascal named Sizzum. In the company is an English gentleman, Mr. Clitheroe, with his beautiful daughter Ellen; Clitheroe has become a Mormon, half against his will, and is under the influence and in the power of Sizzum, who has lured him to America and who admires Ellen. In the Rockies she is abducted by Smith and Robinson, whose real names are Murker and Larrap. Wade and Brent, joined by one Armstrong, whose brother has been murdered by the abductors, give chase on their horses. This ride of the three avengers, side by side, over the plains, is described with great vividness and dramatic power. There is something epic in its intensity, largeness of sweep, and nobility of motive. Brent's horse, Pumps, breaks down; but Wade takes his friend on Don Fulano, and they finally ride the villains down in a mountain defile. Brent is wounded, but not dangerously. The tale then continues the account of the eastward trip and the heroic exploits of Fulano, who is a paragon of horses, Winthrop's warm love for these animals making the sketch very sympathetic. Don Fulano is shot by Murker's brother, who thus avenges the death of his kin. Brent loves Ellen and she returns his love, but her faithfulness to her father leads her to return to London with him, and the friends lose track of them. Wade goes to find them, and by the aid of some paintings of their wild experiences in the West, which he recognizes as the work of Miss Clitheroe, he is able to track down father and daughter, and the lovers are reunited. In spite of the pleasant love element that runs through the story, the reader feels that Fulano, the noble brute, shares with John Brent the honors of hero.

Mademoiselle Mori, by Miss Margaret Roberts. The writer tells us that the words: «First I am a *woman*, with the duties, feelings, and affections of a woman; and then I am an *artist*,» may be taken as the text on which this tale was composed. Many incidents are true, having occurred during the Italian revolution of 1848–49. The author says that it is far from being a picture of all that Rome did and suffered at that time, being but a sketch of the way in which private lives are affected by convulsions in the body politic. The scene is Rome, and the story that of the lives of Irene Mori and her brother Vincenzo. Irene is an opera singer, her brother a cripple and a wood carver. They are helped in the day of great want by Mrs. Dalzell, an English widow. Both are ardent patriots. Irene is engaged to Leone Nota, a poet and a patriot, but is also loved by Count Clementi, a traitor to the cause of freedom which he feigns to serve. There is a secondary love story, that of Luigi Raretti, a soldier betrothed to sweet little Imelda Olivetti, but attracted by the fiery Gemma Clementi, whom he at last sees in her true colors, when he returns to Imelda. There are delightful descriptions of the many curious customs and festivals of Rome. The story was written in 1859.

Black Sheep, The. A novel by Edmund Yates. (1867.) George Dallas is the black sheep of his family. His mother, a widow, has married Capel Carruthers, a wealthy, pompous, narrow-minded bit of starched propriety. Carruthers refuses to make a home for the youth on his splendid estates, and casts him adrift on the world. George becomes wild and reckless, and moves in a set of «black sheep»: men and women mostly of gentle birth like himself, who have fallen into evil ways. Chief among these are George Routh and his wife

Harriet, professional sharpers, who deem it to their interest to get him into their power. Routh is a scamp by nature. His wife, an innocent girl, falls to his level through her overwhelming love for him. Routh lends Dallas the money to pay a gambling debt to a mysterious American named Deane. The style of the story is energetic, and its rapid complications make it interesting.

Birch Dene, by William Westall. The scene of this sombre story is laid in London and the North of England, the England of George IV. and the landed proprietor. A young gentlewoman, wife of an officer, comes up to London with her child, to meet her husband, on his return from extended foreign service. He does not arrive, and she can hear no news of him. Friendless and alone, she falls into dire want; and finally, one stormy day, snatches a little cloak hanging outside a shop, for her shivering boy. She is immediately seized and brought to trial. In the criminal code of that day, stealing an article valued at five shillings or more was one among one hundred and fifty capital crimes; and the poor woman is sentenced to be hanged, a fate she escapes by dropping dead in the dock. Stricken with brain fever after the trial, the poor little lad, Robin, cannot remember his father's name, which his mother had carefully concealed, nor where he was born. He is sheltered and brought up by a kindly old bookseller; but on the death of his benefactor, when no will is found, the little property passes to a nephew, a miserly undertaker. To get rid of Robin, now aged nineteen, he apprentices him to a cotton-spinner in the Lancashire village of Birch Dene. The interest of the story lies in its graphic portraiture of the English industrial life of the early part of the century, in its study of artisan character, its clever invention of incident and plot, and its humane spirit.

Irene the Missionary, by John William De Forest, 1879, is a pleasant love-story in an Oriental setting, and a very clever study of Americans abroad. Its chief characters are fine, sincere, likable young people; and there are bright descriptions of the novel scenes in which they find their happiness. Irene, a beautiful, imaginative girl, is introduced on her way through the Ægean Sea to Syria, where she is seeking self-support as a missionary. Fresh from a country parsonage and a life of quiet reading, she rejoices in the beauty of her surroundings and their classic associations. Her fellow voyager, Hubertsen De Vries, a handsome and well-born young American, sympathizes with her enthusiasm, and impresses her with his scholarship.

At Beirut, Irene is introduced to a medley of nationalities, and enters upon a busy pleasant life at the missionary station. The beauty and gay colors of the East, its novelty, and simpler, more passionate life, stimulate her emotional nature. She sees a great deal of the commonplace consul, unable to master a foreign tongue, and hungry for American companionship; and of a fierce young doctor, a self-made man, soured in the process, who teaches her Syriac. She continues her friendship with De Vries, to whom the good things of life have always come so easily that he lacks eagerness, and is somewhat slow in discovering whether or not he loves the pretty missionary until the outbreak of war exposes Irene to danger, and affords her admirers an opportunity to show their worth.

Clarissa Furiosa, by W. E. Norris. This story, which may be regarded in the light of a satire on the «New Woman,» is perhaps the least successful of the clever author's novels. Clarissa Dent, an orphan, rich, petted, and pretty, after a brief courtship marries Guy Luttrell, a soldier. Clarissa goes with the regiment to Ceylon, where Guy flirts, and she concludes that incompatibility of views must separate them; she returns to England, and most of the story is taken up with the semi-public life to which she devotes herself. The book is amusing, like all of Norris's, and the workmanship is of course good. But the note is forced, and the reader feels the writer's want of genuine interest in his characters. It was first published in the Cornhill Magazine, in 1896.

Cleopatra, by H. Rider Haggard. This, the most ambitious of Haggard's romances, presents a vigorous picture of Egypt under the rule of the wonderful Queen. Harmachis, priest and magician, descendant of the Pharaohs, tells his own story. Certain nobles, hating the Greek Cleopatra and her dealings with Rome, plot to overthrow her, and seat Harmachis on her throne. He enters her service to kill her when the revolt is ripe, but falls in love with her and cannot strike. Following this complication comes plot and counterplot, treason and detection,—private griefs and hates that overthrow empires, and the later tragedy of Cleopatra's stormy life; more than one historic figure adding dignity and verisimilitude to the tale. The plot is well managed, and the interest maintained. The book is written in a curiously artificial manner, carefully studied. It contains many dramatic passages, with now and then an unexpected reminiscence of the manner of ‹King Solomon's Mines› and ‹She›; while its pages are crowded with gorgeous pictures of the splendid material civilization of Egypt.

Clara Vaughan, by Richard Doddridge Blackmore. This rather sensational story comes fairly under the head of pathological novels. The heroine, Clara Vaughan, inheriting an abnormal nervous susceptibility, has the misfortune at ten years of age to see her father murdered. Henceforth she devotes her life to the identification and punishment of his murderer. She suspects her uncle, Edgar Vaughan, and so insults and torments him that he turns her out of doors at seventeen. She goes to South Devon for a while, thence to London, where she meets Professor Ross (whose real name is De la Croce) and his children Isola and Conrad. With Conrad she falls in love, but impediments hinder their marriage. Her uncle becoming dangerously ill, she nurses him back to life. They are reconciled; and it is discovered that Isola and Conrad are his long-lost children, and that Clara's father has been killed in mistake for his brother Edgar, by De la Croce, his Corsican wife's brother. Crowded with remarkable incidents and hair-breadth escapes, this is the most fantastic, as it was the earliest and least mature, of Blackmore's novels. Not the least attractive character is Giudice, the bloodhound, who plays an active part in the development of the plot.

Betty Alden, by Jane G. Austin. When ‹Betty Alden› appeared in 1891, it was at once received as among the best of Mrs. Austin's historical novels. Betty was the daughter of John Alden and Priscilla; and from the fact that she was the first girl born among the Plymouth Pilgrims, her career has an especial interest for readers of history. Yet although Betty gives her name to the book, she is not the heroine. The story opens when she is about four years old, and continues until after her marriage with William Pabodie,—critical years in the history of the Plymouth colony, whose events are skillfully woven into the narrative, and whose great men—Winslow, and Bradford, and the doughty Miles Standish, with Dr. Fuller, and the Howlands, and John Alden himself—appear and reappear, with Barbara Bradford and Priscilla, and the pure, fragile Lora Standish, whose early death causes her father such sorrow. In sharp contrast with the upright Pilgrims stand out Sir Christopher Gardiner, the soi-disant knight of the Holy Sepulchre, with his fine clothes and light morals; Oldham and Lyford, with their treacherous reports to the Adventurers; and other outsiders, who were thorns in the flesh of the Pilgrims. Mrs. Austin is accurate as well as picturesque in her descriptions of the merrymakings and feasts of the time, and of the everyday life of these first settlers.

Methodism in the United States, A History of, by James M. Buckley. (1897.) A work of description and history, designed to present Methodism in comparison with other forms of American Protestant Christianity; to show its origins and follow its developments; to mark the modifications which it has undergone; and to note into what branches it has divided, through what conflicts it has passed, and what have been the controversies with which it has had to deal. Dr. Buckley is an accomplished journalist of his denomination, thoroughly familiar with the men and movements representing nineteenth-century Methodism, and not less with the history of other churches in America; and his story of the wide sweep and vast weight of the faith and fellowship running in the names of Wesley and of Methodism is as interesting as it is opportune.

Marriage Customs in Many Lands, by Rev. H. N. Hutchinson. (1897.) A volume presenting for general readers a careful account of quaint and interesting customs connected with betrothal and marriage among peoples and races in all parts of the world, with a large number of carefully selected illustrations. The purpose of the book is not to discuss the origin of the customs of various peoples, but to give a picture of them, and thereby contribute a chapter to the story of the human race as it is seen in all its varieties at the present time. A work adequately dealing with the subject has become possible through the comprehensive character of the reports of travel and observation which are now available, and Mr. Hutchinson has made excellent use of these sources of information. A special value will attach to his work from the fact that in many instances existing old customs have rapidly given way to the spirit of modern change.

Early Law and Custom, by Sir Henry Maine, (1883,) finishes the series of books headed by ‹Ancient Law,› and continues the same general line of investigation in a different field. His effort is still to reconcile the growth of jurisprudence with the results obtained by modern anthropology, while each study is made to explain and illuminate the other. Beginning with the primitive religion and law, as disclosed in the earliest written monuments preserved in the sacred Hindoo laws, the rise of the kingly power and prerogative and the meaning of ancestor-worship are discussed. The book closes with a study of the feudal theory of property, and its effect upon modern systems of rental and landholding. Without studied grace, the author's style is clear, copious, and precise.

Roman Literature, History of, A, by A. C. T. Cruttwell (1878). This study of classic literature is founded on the monumental work of Teuffel; and in its smaller space, treats its subject with equal accuracy and discrimination, and with more charm. Its abstracts are more interesting, and its characterizations are often done not only with exactness, but with a picturesque touch that gives the subject a contemporary interest, and makes Horace or Virgil or Cicero a personal acquaintance. The literary criticism is excellent of its kind, and the book is as valuable a companion to the reader for pleasure, as to the student with a purpose.

French Literature, History of, by Henri Van Laun. This work, in three octavo volumes,—beginning with the origin of French Literature and ending with the last years of Louis Philippe's reign,—is the most detailed and elaborate work on the subject in English. Where Hallam, in his ‹Literature of the Middle Ages,› has traversed some of the same ground, it is very incomplete. Saintsbury's ‹Short History of French Literature› is much more condensed. Van Laun's theory of literature is the same as Taine's; and in his view, literature can be enjoyed or understood only when the reader possesses a proper knowledge of the history of the people among whom it was written, the conditions of race, of climate, of nature and of life, the writer's personality, etc. These points he aims to supply in his treatment of the various writers. His treatment is scholarly, philosophical, and discriminating. He has divided his subject into the following periods: Origin of the French Nation, Feudal Society, The Renaissance, The Classical Renaissance, The Age of Louis XIV., The Forerunners of the Revolution, The Revolution, The Empire and the Restoration, The Reign of Louis Philippe.

Romance of the Rose, The. This allegorical poem is one of the earliest works in the French language. It is in two parts: the first, consisting of four thousand verses, was written some time during the thirteenth century, by Guillaume de Lorris; while the second, containing about nineteen thousand verses, was written by Jean de Meung, who lived somewhere about 1320. The introductory lines of the first part tell us that in this ‹Romance› is inclosed all the art of love. L'Amant dreams that he finds an immense garden, surrounded by a wall, on which are painted pictures of Hate, Felony, Covetousness, Avarice, etc. Inside, he finds Cupid, Beauty, Riches, Courtesy, and other graces. He chooses an opening rosebud, but finds it surrounded by a thick hedge of thorns. «Kind Welcome» allows him to kiss the rose, but «Evil Mouth» gossips so much about it that Jealousy confines the Rose in a tower, guarded by Danger, Fear, and Shame. L'Amant, separated from his Rose, abandons himself to despair. At this point the romance of Lorris ends. By the aid of Cupid, Venus, Nature, and her confessor Genius, the tower of Jealousy is forced to capitulate, and L'Amant is at last permitted to gather the Rose. The first part is a eulogy of women and chivalrous love, while the second seems to be almost a satire on the first; for Meung reduces love to the pleasure of the senses, and respects nothing that the Middle Ages were accustomed to venerate. Meung is less of a poet than Lorris, but the former is the more erudite, and the second part is encyclopædic in its references, ranging from Latin quotations to the Philosopher's Stone, and the complaints of the lower classes. This work has excited almost as much adverse criticism as praise, the priests at one time thinking there was something in the allegory derogatory to dogma. It enjoyed great popularity when allegory was esteemed, but to-day it must be considered somewhat tedious.

Gargantua and Pantagruel, by François Rabelais. Towards 1532, at Lyons, Rabelais edited a series of almanacs, in which are found ‹La Pantagrueline Pronostication› (The Forecastings of Pantagruel), and ‹Les Chroniques Gargantines› (The Chronicles of Gargantua), under the immediate title of ‹Pantagruel, roi des Dipsodes, restitué en son naturel, avec ses faits et prouesses espouvantables; composés pour M. Alcofribas, abstracteur de quintessence› (Pantagruel, king of the Drunkards, portrayed according to life, with his amazing deeds and feats of prowess; written by M. Alcofribas, distiller of the very quintessence). This forms the second book of the work as it now stands; for Rabelais, seeing the success of his efforts, revised his ‹Chroniques Gargantines› and made of them the ‹Vie très horrifique du grand Gargantua, père de Pantagruel› (The very horrible life of the great Gargantua, father of Pantagruel), which is now the first book. Then came the ‹Tiers livre des faits et dicts héroiques du bon Pantagruel› (Third book of the heroic sayings and doings of the good Pantagruel), to which Rabelais affixed his own name with the additions of «docteur en médecine et calloier des isle d'Hieres» (physician and monk of the island of Hyeres). In 1552 appeared the fourth book. The fifth book (1564) is posthumous, and it is doubtful if Rabelais composed it. The five books form a sort of satirical epopee. The first book, which alone forms a complete whole, relates the birth, childhood, the journey to Paris, the education, and the farcical adventures, of the giant Gargantua, son of Grandgosier; also the war which he waged against the invader Picrocole, the mighty deeds of his friend and ally Jean des Entommeurs, and the foundation of the abby of Thélème. This book also is probably the best known and most prized, as illustrating the serious ideas of its author upon war, the education of children, and the organization of monastery life. The myth of Gargantua was of Celtic origin, dating from the time of the importation of the Arthurian legends into France by the troubadours of William the Conqueror.

Précieuses Ridicules, Les, by Molière. No one of Molière's comedies is better known than this famous satire on the ‹Précieuses,› which was produced for the first time in 1659. It can almost be entitled a farce, being an exaggeration of an exaggeration. It is in one act, and is a satire on a style of speech, and an affected taste in art and literature, prevalent among a certain class at that time. It is said that when writing it, Molière had in mind the literary lights who assembled at the Hôtel de Rambouillet. The story is of two country ladies, Madelon and Cathos, just arrived in Paris, who reject two suitors proposing marriage, unless they first serve a long apprenticeship of courtship and gallantry as do the heroes in ‹Artemène› and ‹Clélie,› two novels by Mademoiselle Scudéry, much in vogue at that time. In revenge, the rejected suitors clothe their valets, Mascarille and Jodelet, in rich dress, and send them to masquerade as the Marquis de Mascarille and Vicomte de Jodelet. They are warmly welcomed by the ladies, who are charmed with Mascarille's expressed intention of writing the history of Rome in the form of madrigals. Mascarille composes a ridiculous impromptu of four lines, which he dissects word by word, calling attention to the many esoteric beauties, invisible except to the veritable «Précieux.» The deception is kept up until their masters come and despoil them of their rich clothes, leaving them in their servant's dress. Molière, in his preface, says the piece was printed against his better judgment, as much of the success which it attained depended upon the action and tone of voice. The justice of this remark is appreciated if one has seen its performance at the Comédie Française, where tradition has preserved intact all the original «business» of the piece.

It was a great success; and as his attacks on quackery had made possible a reform in medicine, so this comedy rendered ridiculous the name «Précieux,» which had before been considered a distinction.

Member for Paris, The, by Grenville Murray. A tale of the Second Empire, showing the bribery and corruption then prevalent. Horace and Émile Gerold are sons of the Duke de Hautbourg, who, being an ardent Republican, refuses to bear his title. His sons go to Paris to practice law. Horace, beginning his career brilliantly, is gradually led astray by Macrobe, an unscrupulous speculator, against whom he was warned by his father. He enters political life, is made Member for Paris, abandons Georgette, a young girl who loves him, and marries Macrobe's daughter Angelique, fancying himself in love with her. He forsakes his Liberal opinions, and comes to blows over his father's grave with a political opponent. He now assumes the title and takes possession of his estates. His brother Émile, who has remained honest and upright, is elected deputy in his place; and his wife, Angelique, learning that he loves Georgette, drowns herself in the lake on the day of their arrival at the ducal castle. A letter is found, showing the cause of her rash act. Horace drops dead beside her. A truthful picture of life in Paris under the Second Empire, with its network of police, its great man-milliner Worth, its feverish speculation and scramble for political preferment, the story opens in 1854 and ends in 1857. It was published in 1871, the author, a well-known diplomat, disguising his identity under the name of «Trois-Étoiles.»

Cinq-Mars, by Alfred de Vigny. The subject of this historical romance is the conspiracy of Cinq-Mars and De Thou against Richelieu, its detection, and the execution of the offenders at Lyons in 1642. The work is modeled after the Waverley novels. All the action centres around the great figure of Richelieu. The aristocratic prejudices of the author prevent him from doing full justice, perhaps, to the statesman who curbed the power of the French noblesse; and many critics think that Bulwer depicts him more truly. The Richelieu of De Vigny is Richelieu as he appeared to the courtiers of the time: the organizer of assassination and espionage, in conjunction with Father Joseph and Laubardemont,— Richelieu in his days of hatred and murder. The author is more just to the Cardinal when he shows him making successful efforts to place France at the head of Europe, preparing and winning victories, and sending his king to fight like an obscure captain. The character of Louis XIII. is finely drawn, and we have a lifelike and admirably colored portrait of that strange and gloomy monarch, who is the master of France and the slave of Richelieu, and who sends his most devoted friends to the scaffold at the bidding of the man he hates. Indeed, the contrast between the obedient monarch and his imperious servant is the most striking feature in the romance. There are many scenes of great historic value; as for instance, that in which Richelieu retires on the King's refusal to sign a death-warrant, and abandons Louis to himself. The presentation of Cinq-Mars is also very vivid: we have a Cinq-Mars, who, if not true to history, is at least true to human nature. The outline of De Thou is perhaps just a little shadowy.

Duchesse de Langeais, The, by Balzac, analyzes carefully the Faubourg Saint-Germain, or the aristocracy of Paris under the Restoration. In a most logical and impartial way, Balzac explains how the patrician class loses its natural ascendency when it does not produce the results its advantages of birth and training warrant. After learning that the «Great Lady» had no influence on the morals of the time, that she was hypocritical and artificially educated, it is not to be expected that the heroine of the story, the Duchesse de Langeais, will prove an anomaly of virtue. Parisian to the core, the young duchess lives in the luxury of the boudoir and the fickle gayety of the ball-room. She is characterized as «supremely a woman and supremely a coquette.» Unhampered by her husband, who lives his military life apart, the duchess feels free to attach to her suite numberless young men, whom she encourages and repulses by turns.

In Armand de Montriveau, however, she finds at last a man of pride and strong will, as well as an ardent lover. He no sooner discovers that Madame is trifling with his affection than he resolves to have his revenge. He arranges an interview, brings the duchess face to face with herself, and denounces her as a murderer, on the ground that she has slain his happiness and his faith—and bids her farewell. The duchess immediately falls in love with him, sends him repentant letters which receive no response, and after a desperate attempt to see him in his own house, leaves Paris just as Monsieur is hastening to call upon her. Armand de Montriveau searches five years for his lady, finding her at last immured in a convent in Spain. Determined to rescue her from such an imprisonment, he succeeds in penetrating to the cell of her who was called by the nuns «Sister Thérèse,» only to find the dead body of the Duchesse de Langeais. This is one of the most famous of Balzac's novels. The story is told with all his vigor and minuteness, and the characters impress themselves on the memory as persons actually known.

Casas, Las: HISTORY OF THE [WEST] INDIES. (Historia de las Indias, por Fr. Bartholomé de las Casas.) The Spanish original in manuscript, 1527–61; only printed edition, 5 vols., 1875–76. It is one of the most notable of books, not only in its contents,—as a history of Spanish discoveries from 1492 to 1520, and a contemporary Spanish Catholic criticism as well as story of Columbus,—but in the circumstances which prevented its publication for more than three hundred years, and which still leave it inaccessible except to readers of Spanish. Its author was the most illustrious figure of the New World during its first half-century, and not less illustrious to all Europe as a representative of the Catholic Christian feeling which led Queen Isabella to condemn Columbus for sending shiploads of American natives to Spain to be sold as slaves. His entire life and all his writings were devoted to urging the duty of humane treatment of the Indians; and after publishing in his lifetime appeals and protests which stirred the Catholic conscience throughout Europe, he left at his death the great ‹History› which Spanish feeling refused the honors of the press until 1875. The whole matter is dealt with by a writer of the highest authority, Mr. George Ticknor, in his ‹History of Spanish Literature.› Speaking of Oviedo,—whose ‹General and Natural History of the Indies,› an immense work in fifty-one books, of which the first twenty-one were published in 1535, served as an authoritative account of the discoveries, treatment of the natives, etc.,—Mr. Ticknor says:—

«But, both during his life and after his death (1557), Oviedo had a formidable adversary, who, pursuing nearly the same course of inquiries respecting the New World, came almost constantly to conclusions quite opposite. This was no less a person than Bartolomé de las Casas, the apostle and defender of the American Indians,—a man who would have been remarkable in any age of the world, and who does not seem yet to have gathered in the full harvest of his honors. He was born in 1474; and in 1502, having gone through a course of studies at [the university of] Salamanca, embarked for the Indies, where his father, who had been there with Columbus nine years earlier, had already accumulated a decent fortune. The attention of the young man was early drawn to the condition of the natives, from the circumstance that one of them, given to his father by Columbus, had been attached to his own person as a slave while he was still at the University; and he was not slow to learn, on his arrival in Hispaniola [Hayti: 1502], that their gentle natures and slight frames had already been subjected, in the mines and in other forms of toil, to a servitude so harsh that the original inhabitants of the island were beginning to waste away under the severity of their labors. From this moment he devoted his life to their emancipation. In 1510 he took holy orders, and continued, as a priest, and for a short time as bishop of Chiapa, nearly forty years, to teach, strengthen, and console the suffering flock committed to his charge. Six times at least he crossed the Atlantic, in order to persuade the government of Charles the Fifth to ameliorate their condition, and always with more or less success. At last, but not until 1547, when he was above seventy years old, he established himself at Valladolid in Spain, where he passed the remainder of his serene old age, giving it freely to the great cause to which he had devoted the freshness of his youth. He died in 1566, at ninety-two. Among the principal opponents of his benevolence were Sepúlveda,—one of the leading men of letters and casuists of the time in Spain,—and Oviedo, who, from his connection with the mines and his share in the government of the newly discovered countries, had an interest directly opposite to the one Las Casas defended. These two persons, with large means and a wide influence to sustain them, intrigued, wrote, and toiled against him, in every way in their power. But his was not a spirit to be daunted by opposition or deluded by sophistry and intrigue. . . . The earliest of his works, called ‹A Very Short Account of the Ruin of the Indies,› was written in 1542,—a tract in which, no doubt, the sufferings and wrongs of the Indians are much overstated by the indignant zeal of its author, but still one whose expositions are founded in truth, and by their fervor awakened all Europe to a sense of the injustice they set forth. Other short treatises followed, written with similar spirit and power; but none was so often reprinted as the first, and none ever produced so deep and solemn an effect on the world. They were all collected and published in 1522; and an edition, in Spanish with a French version, appeared at Paris in 1822, prepared by Llorente.

«The great work of Las Casas, however, still remains inedited,—a General History of the Indies from 1492 to 1520, begun by him in 1527 and finished in 1561, but of which he ordered that no portion should be published within forty years of his death. Like his other works, it shows marks of haste and carelessness, and is written in a rambling style; but its value, notwithstanding his too fervent zeal for the Indians, is great. He had been personally acquainted with many of the early discoverers and conquerors, and at one time possessed the papers of Columbus, and a large mass of other important documents, which are now lost. He knew Gomara [‹the oldest of the regular historians of the New World›], and Oviedo, and gives at large his reasons for differing from them. In short, his book, divided into three parts, is a great repository, to which Herrera, and through him all the historians of the Indies since, have resorted for materials; and without which the history of the earliest period of the Spanish settlements in America cannot, even now, be properly written.»

So far as Mr. Ticknor questions at all the fairness of Las Casas, his view may be presumed to reflect Spanish judgment, about which he might have thought differently if he had spoken simply from a perusal of the pages of Las Casas. He says that Las Casas was «a prejudiced witness, but, on a point of fact within his own knowledge, one to be believed.» The prejudice of Las Casas was that of Catholic Europe against slavery and wars of slaughter, the right to resort to which Sepúlveda laboriously argued against Las Casas.

Castilian Days, by John Hay, has gone through eight editions since its publication in 1871; a prosperity at which no reader of the book can wonder. Its seventeen essays present a vivid picture of the life of Spain. Joining a graceful and brilliant style with the happiest perception of the significance of things seen, the author finds a subject worthy of his interpretation in that mediæval civilization of the Iberian peninsula which has lasted over into the nineteenth century—a civilization where the Church holds sway as it did in the Middle Ages: where the upper classes believe in devils, and the peasants dare not yawn without crossing themselves, lest an imp find lodgment within them; where duels are fought in all deadliness whenever a caballero's delicate honor is offended; where alone the Carnival survives as an unforced, naïve, popular fête; where rich and poor play together, and enjoy themselves like children. Madrid, Segovia, Toledo, Alcalá, Seville, are so described that we see the people abroad, at home, at church, at the bull-fights, at the miracle-play, in the brilliant light of their sub-tropical skies. The whole history of Spain—of its Moors, its Goths, its Castilians—is written in its streets and its customs; and Mr. Hay has translated it for Western eyes to read. His book is the work at once of the shrewd social observer and the imaginative poet.

Captain Veneno, by Pedro Antonio de Alarcón. The opening scene of this clever and amusing story is laid in Madrid, in the month of March 1848. In a skirmish between the royal troops and a handful of Republicans, Don Jorge de Córdoba, called Captain Veneno (poison) on account of his brusque, pugnacious manner, is wounded before the house of Doña Teresa Barbastro, who shelters him. A professed hater of women and marriage, he laments his prolonged imprisonment in terms which anger the mother and amuse the daughter; but his kind heart is so apparent that his foibles are humored. When Doña Teresa dies, she confides to him that she has spent her fortune in trying to secure the confirmation of the title of Count de Santurce, conferred on her husband by Don Carlos. He hides the truth from the daughter, Angustias, for a few days; but when she learns that he is paying the household expenses, she insists upon his leaving, now that he can walk. He tries to induce her to let him pension her, or provide for her in any honorable way except by marrying her, although he professes to adore her. His offers being rejected, he proposes marriage with one inexorable condition,— that if there should be children, they shall be sent to the foundling asylum; to which she laughingly agrees. The story is written with a breezy freshness; and the evolution of the Captain's character is delightfully done, from his first appearance to his last, where he is discovered on all-fours, with an imp of three on his back, and a younger one pulling him by the hair, and shouting «Go lang, mule!» After ‹The Child of the Ball,› this is the most popular of Alarcón's stories, as it deserves to be.

Dona Perfecta, by Benito Pérez Galdós. This exquisite romance, the translation of which was published in 1880, is a vivid description of life in a Spanish provincial town, just before the Carlist war. Doña Perfecta Rey de Polentinos is a wealthy widow, just in all her dealings, kind and charitable, but a perfect type of the narrow-minded and even cruel spirit of old Spain. The Spanish hate the national government, but have a peculiar local patriotism, which in this case turns an apparently kind and honorable woman against her own nephew, because he dislikes the customs of her beloved town.

This nephew, Don José Rey, handsome, generous, and rich, is the hero of the story, whose incidents are the outgrowth of old prejudice — religious and political.

The author endeavors to show that the offenses of Doña Perfecta are the result of her position and surroundings rather than inherent in her character. In this book he begins to exploit the modern Spain and its clashing interests. He brings «the new and the old face to face,» to use the words of Professor Marsh: «the new in the form of a highly-trained, clear-thinking, frank-speaking modern man; the old in the guise of a whole community so remote from the current of things that its religious intolerance, its social jealousy, its undisturbed confidence and pride in itself, must of necessity declare instant war upon that which comes from without, unsympathetic and critical. The inevitable result is ruin for the party whose physical force is less, the single individual; yet hardly less complete ruin for those whom intolerance and hate have driven to the annihilation of their adversary.» The story was published in 1876, and reached its ninth edition in 1896.

Dona Luz, by Juan Valera. The scene of this brilliant emotional story is laid in Spain, during the seventies. Doña Luz, at the death of her father, the dissipated Marquis of Villafria, takes up her abode with his old steward Don Ascisclo, into whose hands a large part of the estate of the marquis has fallen. High-strung and sensitive, with a rare beauty of mind and person, and entertaining no hope of marrying according to her inclinations, she gently repulses all admirers. Among her friends she counts Don Miguel, the parish priest; Don Anselmo, a skillful physician but a fierce materialist; and his daughter Doña Manolita, a charming brunette, capricious and merry, loyal and affectionate. Into this circle comes the missionary, Father Enrique, nephew of Don Ascisclo, a man of great wisdom and elevation of thought; and last of all, the hero, Don Jaime Pimental. Around this group the movement of the story takes place. The dominant motives spring from avarice and ambition; and the action is complicated by religious animosities. ‹Doña Luz› was published in Madrid in 1891, and its English translation by Mrs. Serrano came out in 1894.

Child of the Ball, The, by Pedro Antonio de Alarcón. The scene of this powerful and tragic novel is Andalusia. Don Rodrigo Venegas mortgages his hacienda to Don Elias Perez, and his whole estate is eaten up by usury. When Perez's house burns, no one tries to save it; and he proclaims that it is the work of an incendiary trying to destroy all evidence of his debt. Rodrigo rushes into the flames and saves the papers, dying as he delivers them. Rodrigo's estate is put up at auction, and bid in by Perez for one million reals less than his claims. Rodrigo leaves a young son, Manuel, who is adopted by the curate, Don Trinidad. For three years after, Manuel speaks not a word; till one day, standing before the image of the infant Christ with a ball in its hand (called the «Child of the Ball»), he says: «Child Jesus, why don't *you* speak, either?» Meeting Perez's daughter Soledad when a young man, he falls in love with her. He fights this passion; living for months at a time on the mountains, and with no weapon but his hands, battling with the wild beasts. To bring him back to civilization, Don Trinidad tells him that Soledad reciprocates his love. At the feast day of the «Child of the Ball,» it is customary to bid for the privilege of dancing with any lady; the money going to the cult of the Child. Manuel bids for a dance with Soledad; but her father outbids him, and he is obliged to desist. Perez accuses him of his debt of one million reals; and Manuel, to pay it, determines to leave Spain. He promises to return on the anniversary of this day and claim Soledad; and woe to him who in the mean time dares to come between them. Eight years after, he returns and finds Soledad married to Antonio Arregui. All efforts of Don Trinidad to dissuade him from killing Arregui are in vain; but he is left alone with the «Child of the Ball,» and finally decorates it with the jewels he had brought for his bride, and lays at its feet the dagger he had concealed. The next morning he leaves, but is overtaken by a letter from Soledad. He returns, bids a sum which Arregui cannot equal, and Soledad flies to his arms. Arregui takes the dagger from the feet of the image and stabs Manuel, and the lovers fall to the ground dead. The story is told with dramatic force; and tender, idyllic passages lighten its tragic gloom.

Christian Woman, A, by Emilia Pardo-Bazán. In this interesting novel, the author presents a very realistic picture of modern Spanish life, into which are introduced many current social and political questions. The story is an autobiography of Salustio Unceta, a student in the School of Engineers in Madrid, and a liberal in politics and religion. His tuition is paid by his uncle Felipe, who invites Salustio to be present at his marriage to Carmen Aldoa. There is in the Unceta family a trace of Hebrew blood, which has declared itself both in the personal appearance and the power of acquisition of Felipe, and which excites a feeling of loathing in Salustio. He cannot understand why Carmen should marry Felipe, but overhears her secret when she is telling it to Father Moreno: she marries to escape sanctioning by her presence in the house a scandalous flirtation of her father. After the marriage, Felipe, to save expenses, takes Salustio into his house; and the results are very unfortunate.

Nabob, The, by Alphonse Daudet. This romance is one of the most highly finished of the author's works. Jansoulet, the Nabob, has emigrated to Tunis with but half a louis in his pocket. He returns with much more than twenty-five millions; and becomes at once the prey of a horde of penniless adventurers, whose greed even his extravagant generosity cannot satisfy. His dining-room in the Place Vendôme is the rendezvous of projectors and schemers from every part of the world, and resembles the Tower of Babel. Dr. Jenkins, the inventor of an infallible pill, persuades him to endow his famous Asile de Bethléem, hinting to him that the Cross of the Legion of Honor will reward his benevolence; but it is the doctor, and not the poor Nabob, who is decorated. Montpavon, an old beau, saves a bank, in which he is a partner, from insolvency with the money of the multi-millionaire; the journalist Moessard receives a liberal donation for a eulogistic newspaper article: in short, Jansoulet becomes the easy dupe of all who approach him. ‹The Nabob› is a romance of manners and observation; and it blends successfully many of the qualities of both the naturalist and the romantic schools. It exhibits a singular faculty for seizing on the picturesque side of things, and a wonderful gift of expression. Although several models among the French commercial classes must have sat for Jansoulet, most of the other characters are prominent figures in Parisian life, very thinly veiled.

King of the Mountains, The (‹Le Roi des Montagnes›), by Edmond About, appeared in 1856, when he was twenty-eight. The scene is laid in and near contemporary Athens. The story is an animated and delightfully humorous account of the adventures befalling two

English ladies and a young German scientist, who are captured and held for ransom by the redoubtable Hadgi-Stavros, king of the brigands. Mrs. Simons is an amusing caricature of British arrogance. «I am an Englishwoman,» is her constant refrain; and she cannot comprehend how any one dare interfere with the rights of herself and her daughter Mary Ann. The Simons family is rich. Hermann Schultze, the young German, is attracted by pretty Mary Ann, and with the thrift of his nation, wants to make his fortune by marrying her. He tries to ingratiate himself by proposing plans of escape which Mrs. Simons rejects. Hadgi-Stavros dictates his private correspondence in the presence of his captives. Thus Schultze learns that the king has a large sum of money in a London banking house to which Mrs. Simons's brother belongs. She writes to have the amount of her ransom paid; and the king is persuaded to give a receipt by which he can be tricked out of the amount. Mother and daughter are released. Schultze tries to escape, but fails, and is severely punished. He attacks the king, and nearly succeeds in poisoning him. A friend in Athens, John Harris, a typical American full of resources, rescues Hermann. The king is devoted to his one child Photini, a schoolgirl in Athens. Harris persuades Photini aboard his barge, keeps her prisoner, and threatens to treat her as Schultze is treated. Thereupon Schultze is released. He afterward narrates the whole story to a friend, between whiffs of his long porcelain pipe. This story is one of the most brilliant and delightful of About's telling.

Dmitri Rudin, a story by Turgeneff. This great novel was first published in 1860. The action passes in the country, some distance from Moscow, at the country-seat of Daria Mikhailovna, a great lady who protects literature and art and is determined to have a salon. She has one in embryo already, made up of an old French governess, a young Circassian secretary, and a Cossack. The advent of Dmitri, a vainglorious creature who thinks himself a great man, completes it. He has retained a few scraps from the books he has read, some ideas borrowed from the German transcendentalists, and a number of keen aphorisms; and so he imagines he is able to pull down and set up everything. He dazzles and fascinates the women by his expressive looks and serene self-confidence; and being treated as a genius, he naturally believes himself one. He speaks of his immense labors; but all his literary baggage consists of newspaper and magazine articles which he *intends* to write. He is soon found out, however; and from Daria's salon passes into that of an affected old lady, a blue-stocking also, who takes him even more seriously than Daria did at first. She believes she can understand Hegel's metaphysics when he explains them; so she lodges and boards him, lends him money, and insists that all her visitors shall acknowledge his superiority. Unfortunately, her daughter, a proud beauty, hears so much of this superiority that she believes in it, becomes smitten with the great man, and wishes to marry him. This is too much for the old lady, and Dmitri is shown the door. He is at last forced to quit Russia, and dies defending a barricade at Paris. In the character of Dmitri, Turgeneff satirizes a class common enough in every country as well as Russia, especially among the young,—the class of people who mistake words, in which they abound, for ideas, in which they are lacking. And yet, such is Turgeneff's fine and delicate skill in the analysis of feeling that he interests us in this poor boaster; he excites our pity for him,—and it is a singular fact that the lower Dmitri falls, the more interesting he becomes. He is a mixture of pride and weakness; and his good faith and harmlessness somewhat palliate his faults.

On the Eve, by Ivan Turgeneff. In this tale which is devoid of plot, but full of Turgeneff's charm of style and delicate character-drawing, he seeks to show the contrast between the dilettante trifling or learned pedantry of young Russia, and the intense vitality of conviction in the youth of other nations. He first introduces two young Russians, André Bersieneff, a doctor of philosophy from the Moscow University, and Paul Shubin, a gay and pleasure-loving artist, who has been modeling the bust of a beautiful girl, Elena Strashof, whose charms he dwells upon. She is the daughter of a dissipated noble; and her mother, a faded society belle, has left her to the care of a sentimental governess. The ardent girl, filled with high aspirations, rebels at the prosaic routine of her life, and longs for intercourse with nobler natures. Both the young men are in love with her, but she despises Shubin as a trifler; and just as she is beginning to be interested in the young philosopher Bersieneff, the real hero appears on the scene. This is Dmetri Insarof, a young Bulgarian patriot, whose life is devoted to freeing his country from the yoke of Turkey. His mother has fallen a victim to the brutality of a Turkish aga, while his father was shot in trying to avenge her; and he is now looked upon by his compatriots as their destined leader in the approaching revolt. His tragic story and his high aims appeal to Elena's idealism; but Insarof, finding that «on the eve» of the great conflict, he is distracted from his mission by love for Elena, has resolved to leave her forever without a farewell. She, however, seeks him out, and avows her devotion to him, and her willingness to abandon home and country for his sake. In his struggle between his passion for her and his dread of involving her in perils and hardships, he falls dangerously ill. His comrade and former rival Bersieneff nurses him with disinterested friendship until he is partially restored to health, when he and Elena are married secretly, owing to the opposition of her family to the foreign adventurer. They start together for Bulgaria to take part in the struggle for his fatherland, but have only reached Venice when Insarof dies in his young wife's arms. Elena, in a heart-broken letter, bids her parents a last farewell before joining the Sisters of Mercy in the Bulgarian army, as she has now no country but his. Thus ends the life story of the noblest and most ideal pair of lovers the great Russian novelist has ever drawn.

Eyes Like the Sea, by the celebrated Hungarian novelist Maurice Jókai, was crowned by the Hungarian Academy as the best Magyar novel of the year 1890. It takes high rank among the author's one hundred and fifty works of fiction. The peculiar title of the book has reference to the eyes of the heroine, Bessy, a girl of gentle parentage, yet of a perverse, adventurous disposition, which during the course of the story leads her five times into matrimony; the five husbands representing almost every class of society, from the peasant to the nobleman. She is, indeed, the pivot on which the narrative turns; is both hero and heroine, as she partakes of the subtler qualities of both sexes. The second though unacknowledged hero is Maurice Jókai himself; his story being generally, if not circumstantially, autobiographical. In his youth he had loved Bessy. She rejects his love, but ever afterwards cherishes the memory of it as the one noble ideal in her wayward life. Even this may be a form of perversity. Jókai leaves her to console himself with the pursuit of literary fame. Later he takes a patriot's part in the Hungarian revolution of 1848. In the thick of it he marries an actress, who is most devoted and faithful to him. From time to time, Bessy seeks his rather unwilling advice and protection in her love affairs. From the lady with «eyes like the sea» he cannot escape. Its strong local color makes the book a faithful picture of Hungarian social life, while throughout it is tremendously stimulating, fresh and boisterous as a wind from the Carpathian Mountains.

Elizabeth; or, **The Exiles of Siberia,** by Sophie Cottin, is regarded in the English-speaking world as her best work; though in France her ‹Mathilde,› founded on incidents in the life of Richard Cœur-de-Lion's sister, is more highly esteemed. The picturesque story of Elizabeth was founded on fact; its theme — the successful attempt of a Polish maiden of high birth to obtain the pardon of her exiled parents from the Emperor Alexander, at his coronation in 1801 — is so exalted that one cannot help wishing it had been told with more simplicity and fewer comments, giving Xavier de Maistre less excuse for retelling a story already read and loved throughout Europe. Unlike Madame Cottin, who gave Elizabeth the moral support of a lover, De Maistre introduced no fictitious love-making into his version; convinced that nothing was needed to heighten the interest created by her daring resolve and unmixed motives. Yet the presence of much old-fashioned sentimentality, and the utter absence of humor, do not prevent Madame Cottin's story from having dramatic passages. Even the love-making is not without charm; and the dialogue is well managed. The descriptions of nature and of remote corners of Russia are done with much fidelity — not to mention Elizabeth's peasant costume: her short red petticoat, reindeer trousers, squirrel-skin boots, and fur bonnet. A less virile writer than Madame de Staël, Madame Cottin nevertheless helped to pave the way for the romantic school in France; her best work coming between ‹The Genius of Christianity› and the ‹Meditations.›

Cossack Fairy Tales. This collection of folk-lore was selected, edited, and translated from the Ruthenian by R. Nisbet Bain, and published in 1894. The Ruthenian or Cossack language, though proscribed by the Russian government, is spoken by more than twenty million people. There are in the original three important collections of folk-tales, from which Mr. Bain has made a representative selection for translation. There are, Slavonic scholars maintain, certain elements in these stories found in the folk-lore of no other European people. Among these may be mentioned the magic handkerchief, which causes a bridge across the sea to appear before a fugitive, or a forest to spring up in his rear delaying his pursuer. There is the magic egg, which produces a herd of cattle when broken; and the magic whip, which can expel evil spirits. Many elements and episodes common to other mythologies are found, however. There are, for example, Cossack versions of Cinderella, and the woman who took her pig to market. One tale of a Tsar expelled by an angel is an almost literal rendering of King Robert of Sicily, with Cossack coloring. There is a Samson-like hero, who reveals the secret of his strength; and an episode of a man in a fish's belly, which resembles Hiawatha and the sturgeon rather than Jonah and the whale.

The serpent figures prominently in these stories; and is generally, though by no means invariably, malign, and always represents superior intellectual power. The women are frequently treacherous, especially when beguiled by the serpent; but it is interesting to notice the number of men who cannot keep a secret. The lower animals are always friendly to man, and frequently assist him in performing difficult tasks. The whole tenor of the stories is charmingly naïf and inconsequent; among the vampires and magic fires it is somewhat startling to encounter guns and passports. The style is simple and poetic, especially in ‹The Little Tsar Novishny,› perhaps the prettiest and most characteristic story of all.

Cossacks, The, by Tolstoy. This Russian romance is a series of picturesque studies on the life of the Cossacks of the Terek, rather than a romance. The slight love story that runs through it simply serves as an excuse for the author's graphic descriptions of strange scenes and strange peoples. The hero, Olenin, is a ruined young noble, who, to escape his creditors and begin a new life, enters a sotnia of Cossacks as ensign. One fine night he leaves Moscow; and at the first station on his way, he begins already to dream of battles, glory, and of some divinely beautiful but half-savage maiden, whom he will tame and polish. His arrival at the camp of his regiment on the Terek gives occasion for a fascinating and most realistic picture of the wild races he meets so suddenly. The young ensign falls in at once with his half-savage maiden, a tall, statuesque girl, with red lips, a rose-colored undergarment, and a blue jacket, who looks back at him with a frightened air as she runs after the buffalo she is trying to milk. As he is lodging with her parents, he sets about taming her immediately. But he has a rival, young Lukashka, whose threadbare kaftan and bearskin shako had long before captivated the fair Marianka. The love affairs of the rivals, whom she treats impartially, although she has already made up her mind, go on in the midst of hunting, ambuscade, and battle, which are the real subjects of the book. At last Olenin discovers that he is too civilized for Marianka. «Ah!» he says to himself, «if I were a Cossack like Lukashka, got drunk, stole horses, assassinated now and then for a little change, she would understand me, and I should be happy. But the cruelty and the sweetness of it is that I understand her and she will never understand me.» The young Cossack is wounded in battle; and the ensign, not displaying much emotion at this calamity, receives a look from Marianka that tells him his company is no longer desirable: so he decides to exchange into another sotnia. Tolstoy's pictures of the rough life of the Cossacks have a wonderful charm. The story is particularly interesting as showing the first germs of the altruistic philosophy which Count Tolstoy has developed into a vigorous system of self-renunciation, and almost a cult.

Death of Ivan Ilyitch, The, and Other Stories, by Count Lyof N. Tolstoy, contains a series of short stories which represent the latest phase in the evolution of the author's peculiar views. With the exception of ‹The Death of Ivan Ilyitch,› a sombre and powerful study of the insidious progress of fatal disease, and a vehicle of religious philosophy, these tales were written as tracts for the people, illustrated in many cases with quaint wood-cuts; aiming to bring a word of cheer and comfort to the poorer classes oppressed by Russian despotism. The second story, ‹If You Neglect the Fire, You Don't Put It Out,› describes a trivial neighborhood quarrel resulting in ruin. ‹Where Love Is, there God Is Also› is the study of a humble shoemaker who blames God for the death of his child, but reaches peace through the New Testament. ‹A Candle› and ‹Two Old Men,› told in a few pages, point a wide moral. ‹Six Texts for Wood-Cuts,› the titles of which suggest the subject of each cut, follow. Under the heading of ‹Popular Legends› are the subjects ‹How the Little Devil Earned a Crust of Bread›; ‹The Repentant Sinner›; ‹A Seed as Big as a Hen's Egg›; and ‹Does a Man Need Much Land?›

Ekkehard, by Joseph Victor von Scheffel, is a story told by one who believed in the «union of poetry and fiction.» To him «the characters of the past arose from out the mist of years, and bade him clothe them anew in living form to please his own and succeeding generations.» The time is the tenth century, the century of King Canute's conquest of England. The hero, Ekkehard, is a young Benedictine monk of the holy house of St. Gall, in Suabia, a house whose abbot is an old man named Cralo. The abbot is a distant cousin to Hadwig, countess of Suabia, whose deceased lord, Burkhard, had been a tyrannical old nobleman who in his dotage wedded Hadwig, a fair daughter of Bavaria, who had entered into the alliance to please her father. At Burkhard's death the emperor has declared that the countess shall hold her husband's fiefs so long as she does not marry again. But the countess,—young, beautiful, rich, and idle,—in a moment of recklessness decides to visit the monastery of St. Gall, which has a rule that woman's foot must never step across its threshold; and while the countess waits without, and Cralo and his monks discuss what should be done, the ready-witted young Ekkehard suggests that some one *carry* the countess across the portal. He is deputed to do so; and from the hour when he takes her into his arms, the poet-monk loves the Countess Hadwig. Later, when he is sent to be her tutor, despite his self-restraint he reveals his love to her. He is as «the moth fluttering around a candle.» Fleeing love's temptations, Ekkehard goes far up into the mountains with his lyre, and amid the snow-capped peaks, sings his master-song. This he transcribes, and tying it to an arrow, he shoots it so that it falls at the countess's feet. It is his parting gift. He journeys into the world, his songs making a welcome for him everywhere; and in her halls the countess keeps his memory to fill her lonely hours. In 1885 the story had reached its eighty-sixth edition in the original German, while innumerable translations have been made into English. Though Scheffel gave the world other volumes of prose and poetry, none is so well known, or considered so good.

Hero of Our Times, A, by Mikhail Lermontof. The novel portrays the vices of the modern Russian of rank, fashion, and adventure, and his utter selfishness and want of principle and conscience. The story takes the form of a series of tales, of which the libertine Petchorin, and his unhappy victims, mostly confiding women, are the subjects. Lermontof was a great admirer of Byron; and the fascinating Petchorin, the rascal of the stories, with his mysterious attractiveness, strongly resembles Don Juan. The publication of the story excited much controversy; and was the cause of the duel in which the author was killed in 1841. Many people claimed that Petchorin was a portrait; but the author distinctly states that he is not the portrait of any person, but personifies the vices of the whole generation. The author does not set himself up as a reformer, his idea being simply to denounce evil.

Gunnar: A Tale of Norse Life, by Hjalmar Hjorth Boyesen, 1874. ‹Gunnar,› the one romance of Boyesen, is also the earliest of his works of fiction. The scene of the story is a small parish in Bergen Stift, where Gunnar Thorson lives in the little hamlet Henjumhei with his father, Thor Gunnarson, and his grandmother, old Gunhild. Gunnar's mother, Birgit, having died when he was a baby, his father and grandmother bring him up carefully; and the latter fills his mind with stories of Huldre and Necken, and other strange creations of Norse mythology. As his father Thor is only a houseman or rent-payer, a sharp distinction is drawn between him and the families of the neighboring gāardmen or landowners. One of the chief of these is Atle Larsson, Thor's landlord and the leading man in the parish. As Gunnar grows up, he falls in love with the beautiful Ragnhild, «a birch in the pine forest,» niece of Atle, and daughter of his haughty sister, Ingeborg Rimul. It is the love affair of Gunnar and Ragnhild which forms the texture of the story, — its troubled course, the dangers encountered, the loyalty and patience of the lovers. ‹Gunnar› carries the reader into an unfamiliar world of romance and poetry, where he comes in contact with the minds of the simple Norwegian peasants, with their beliefs in fairies and other mystical beings. Many of their customs are described: the games of St. John's Eve, the ski race, the wedding festivities at Peer Berg's, and some of the religious ceremonies, such as those attending confirmation.

Hereward the Wake, by the Rev. Charles Kingsley. Mr. Kingsley was Regius Professor of Modern History in the University of Cambridge, on the very site of his story. The author's propaganda of the religion of rugged strength also made him quite at home in his theme.

The story, which is largely based on the old ballads and chronicles, opens near the end of the reign of Edward the Confessor, when Hereward is made a «wake» or outlaw; and the tales of his wanderings, his freaks, and feats of arms, in the North, in Cornwall, in Ireland, and Flanders, have their foundation in the old English records. The author tells in dramatic style how the hero returns from Flanders, and begins his daring resistance to the Normans; running the gauntlet of William's most skillful generals, and at last meeting and defeating the forces of the great master. Hereward's strategy and daring elicits the admiration of the stern Conqueror himself. The story of the defense of the Camp of Refuge at Ely, and the successes attending the arms of the little band of patriots in that fen country; the sacking of Peterborough by the Danes; the last stand made by Hereward in the forest, are all graphically described. Mr. Kingsley is liberal sometimes in his allowance of redeeming faults to his virtuous characters; yet, in the fall of Hereward, he forcibly impresses the lesson that loss of self-respect is fatal to noble effort.

There are fine passages in the book; and the mourning of the stricken Torfrida and the true-hearted Martin Lightfoot over the defeated Hereward is full of pathos. The genial abbot of Peterborough, Uncle Brand, and Earl Leofric, are agreeably sketched. Ivo Taillebois is true to life, or rather to the chronicles and ballads; and William himself is well drawn. The novel is a book for Englishmen, and helps to popularize their heroic traditions; but it is of interest to all those who cherish the ideals of manliness and heroism. The story was first published in Good Words in 1866.

House of the Wolfings, The, by William Morris. «The tale tells that in times long past, there was a dwelling of men beside a great wood.» Thus does the first sentence of the book take us into the atmosphere — half real, half mystical, and wholly poetic — which pervades the entire story. These «men» belonged to one of the Germanic tribes of Central Europe. Round about this «great wood» were three settlements or «Marks,» each mark containing many Houses; and it is with the House of the Wolfings of Mid-mark that the tale chiefly deals.

The chief of the Wolfings was Thiodolf, the wisest man, and of heart most dauntless. Hall-Sun, his daughter, exceeding fair and with the gift of prophecy, was first among the women.

The leading theme of the story is the war between the Romans and the Markmen; how it fared with Thiodolf, and how the Hall-Sun advises the Stay-at-Homes by means of her wonderful insight. Thiodolf is chosen War-Duke. He meets the Wood-Sun, his beloved, a woman descended from the gods. She gives him a hauberk to wear in battle; but owing to a charm that caused whoso wore this armor to weaken in war, Thiodolf does not acquit himself bravely in their first skirmishes with the foe. The Markmen become somewhat disheartened, and the Romans advance even to the Hall of the Wolfings. Then Thiodolf is led by the Hall-Sun, who personifies courage and duty, to the throne of the Wood-Sun, who confesses that, fearing his death and the end of their love on earth, she had fastened the hauberk upon him. Thereupon Thiodolf casts it away, and subordinating love to duty, he goes forth to meet a hero's death on the morrow's battle-field. The sight of the War-Duke, in his old strength and cheer, incites the «stark men and doughty warriors» to the complete undoing of the Romans. The day is given up to the chanting of dirges for the dead; and the night wears away in feasting. All the kindred hallow with song the return of the warriors «with victory in their hands.» And thereafter the Wolfings «throve in field and fold.»

This fascinating story is pervaded with the charm of a primitive people, who live a picturesque life both in agriculture and on the battle-field.

The style of the author, the quaint and simple English, molded frequently into a beautiful chant or song, makes ‹The House of the Wolfings› a most artistic and attractive tale.

Chastelard, by Algernon Charles Swinburne. The scene of this tragedy is laid at Holyrood Castle, during the reign of Mary Queen of Scots. Mary Beaton, one of the «four Maries,» promises Chastelard to arrange a meeting between him and the Queen. When he comes to the audience-room, however, he finds only Mary Beaton herself, who, in shame, confesses her love for him. While he is assuring her of his pardon, they are discovered by the other Maries. The Queen, angry at what she has heard, tries to make Chastelard confess his desertion of her; and declares her intention of marrying Darnley. Chastelard, by the agency of Mary Beaton, gains access to the Queen's chamber, discloses himself when she is alone, and after having convinced her of his love for her, submits to the guards, who take him to prison. Mary, fickle and heartless, in her desire to avoid both the shame of letting him live and the shame of putting her lover to death, tries to shift the responsibility to Murray, signs his death-warrant, and orders a reprieve, in quick succession. Then, going in person to the prison, she asks Chastelard to return the reprieve. He has already destroyed it; and after one short, happy hour with her, he goes bravely to his death. From an upper window in the palace, Mary Beaton watches the execution, and curses the Queen just as Mary enters — with Bothwell.

In ‹Chastelard› Swinburne has portrayed a fickle, heartless, vain, and beautiful queen; and in the few touches given to a character of secondary importance, has delicately and distinctly drawn Mary Beaton. The male characters are less sympathetic.

The tragedy is conspicuously one to be read, not acted. It is too long, too much lacking in action, and of too sustained an intensity, for the stage. The style is essentially lyric, full of exquisite lines and phrases; and as a whole, the play presents an intense passion in a form of adequate beauty. It contains a number of charming French songs, and is dedicated to Victor Hugo. It was published in 1869.

Roundabout Papers, The, by William Makepeace Thackeray. Thackeray undertook the editorship of the Cornhill Magazine; in the year 1859. ‹The Roundabout Papers› were sketches for the magazine, coming out simultaneously, between 1859 and 1863, with ‹Lovel the Widower› and ‹The Adventures of Philip.› They represent Thackeray's best qualities as an essayist, and cover a wide range of subjects. Some of the titles are: ‹On Two Children in Black,› ‹On Screens in Dining-Rooms,› ‹On Some Late Great Victories,› ‹On a Hundred Years Hence,› and ‹A Mississippi Bubble.› One of the papers, ‹The Notch on the Axe,› displays the author's peculiar genius for burlesque story-telling. It is a dream of the guillotine, occasioned by his grandmother's snuff-box and a sensational novel. The essay ‹On a Joke I Once Heard from the Late Thomas Hood› is a cordial tribute to that poet's memory, and in it the joke is not repeated. One of the most noteworthy of the papers is called ‹On Thorns in the Cushion.› The task of editing a magazine was irksome to Thackeray's kindly and sensitive nature. «What, then,» he writes, «is the main grief you spoke of as annoying you,— the toothache in the Lord Mayor's jaw, the thorn in the cushion of the editorial chair? It is there. Ah! it stings me now as I write. It comes with almost every morning's post. . . . They don't sting quite so sharply as they did, but a skin is a skin, and they bite, after all, most wickedly. . . . Ah me! we wound where we never intended to strike; we create anger where we never meant harm, and these thoughts are the thorns in our cushion.» Thackeray, in fact, resigned the position of editor in 1862, though he continued to write for the magazine as long as he lived.

Dombey and Son, by Charles Dickens. The story opens with the death of Mrs. Dombey, who has left her husband the proud possessor of a baby son and heir. He neglects his daughter Florence and loves Paul, in whom all his ambitions and worldly hopes are centred; but the boy dies. Mr. Dombey marries a beautiful woman, who is as cold and proud as he, and who has sold herself to him to escape from a designing mother. She grows fond of Florence, and this friendship is so displeasing to Mr. Dombey that he tries to humble her by remonstrating through Mr. Carker, his business manager and friend. This crafty villain, realizing his power, goads her beyond endurance, and she demands a separation from Mr. Dombey, but is refused. After an angry interview, she determines upon a bold stroke and disgraces her husband by pretending to elope with Carker to France, where she meets him once, shames and defies him and escapes. Mr. Dombey, after spurning Florence, whom he considers the cause of his trouble, follows Carker in hot haste. They encounter each other without warning at a railway station, and as Carker is crossing the tracks he falls and is instantly killed by an express train. Florence seeks refuge with an old sea-captain whom her little brother, Paul, has been fond of, marries Walter Gay, the friend of her childhood, and they go to sea. After the failure of Dombey and Son, when Mr. Dombey's pride is humbled and he is left desolate, Florence returns and takes care of him. The characters in the book not immediately concerned in the plot, but famous for their peculiar qualities, are Captain Cuttle, Florence's kind protector, who has a nautical manner of expression; Sol Gills, Walter's uncle; Mr. Toots, who suffers from shyness and love; and Joe Bagstock, the major. The scene is laid in England at the time the novel was published, in 1848.

David Copperfield. «Of all my books,» says Charles Dickens in his preface to this immortal novel, «I like this the best. . . . Like many fond parents, I have in my heart of hearts a favorite child. And his name is David Copperfield.» When ‹David Copperfield› appeared in 1850, after ‹Dombey and Son› and before ‹Bleak House,› it became so popular that its only rival was ‹Pickwick.› Beneath the fiction lies much of the author's personal life, yet it is not an autobiography. The story treats of David's sad experiences as a child, his youth at school, and his struggles for a livelihood; and leaves him in early manhood, prosperous and happily married. Pathos, humor, and skill in delineation, give vitality to this remarkable work; and nowhere has Dickens filled his canvas with more vivid and diversified characters. Forster says that the author's favorites were the Peggotty family, composed of David's nurse Peggotty, who was married to Barkis, the carrier; Dan'el Peggotty, her brother, a Yarmouth fisherman; Ham Peggotty, his nephew; the doleful Mrs. Gummidge; and Little Em'ly, ruined by David's schoolmate, Steerforth. «It has been their fate,» says Forster, «as with all the leading figures of his invention, to pass their names into the language and become types; and he has nowhere given happier embodiment to that purity of homely goodness, which, by the kindly and all-reconciling influences of humor, may exalt into comeliness and even grandeur the clumsiest forms of humanity.»

Miss Betsy Trotwood, David's aunt; the half-mad but mild Mr. Dick; Mrs. Copperfield, David's mother; Murdstone, his brutal stepfather; Miss Murdstone, that stepfather's sister; Mr. Spenlow and his daughter Dora,— David's «child-wife»; — Steerforth, Rosa Dartle, Mrs. Steerforth, Mr. Wickfield, his daughter Agnes (David's second wife), and the Micawber family, are the persons around whom the interest revolves. A host of minor characters, such as the comical little dwarf hair-dresser, Miss Mowcher, Mr. Mell, Mr. Creakle, Tommy Traddles, Uriah Heep, Dr. Strong, Mrs. Markleham, and others, are portrayed with the same vivid strokes.

Little Dorrit, by Charles Dickens, was published 1856–57, when the author's popularity was at its height. The plot is a slight one on which to hang more than fifty characters. The author began with the intention of emphasizing the fact that individuals brought together by chance, if only for an instant, continue henceforth to influence and to act and react upon one another. But this original motive is soon altogether forgotten in the multiplication of characters and the relation of their fortunes. The central idea is to portray the experiences of the Dorrit family, immured for many years on account of debt in the old Marshalsea Prison, and then unexpectedly restored to wealth and freedom. Having been pitiable in poverty, they become arrogant and contemptible in affluence. Amy, «Little Dorrit,» alone remains pure, lovable, and self-denying. In her, Dickens embodies the best human qualities in a most beautiful and persuasive form. She enlists the love of Arthur Clennam, who meantime has had his own trials. Returning from India, after long absence, he finds his mother a religious fanatic, domineered over by the hypocritical old Flintwinch, and both preyed upon by the Mephistophelian Blandois, perhaps the most dastardly villain in the whole Dickens gallery. The complications, however, end happily for Arthur and Amy. The main attack of the book is aimed against official «red tape» as exemplified in the Barnacle family and the «Circumlocution Office.» It also shows up Merdle the swindling banker, «Bar,» «Bishop,» and other types of «Society.» The Meagleses are «practical» people with soft hearts; their daughter is married to and bullied by Henry Gowan, whose mother is a genteel pauper at Hampton Court. Other characters are Pancks the collector, «puffing like a steam-engine,» his hypocritical employer Casby, the humble and worthy Plornishes, the love-blighted and epitaphic young John Chivery, and the wonderful Mr. F.'s aunt with her explosive utterances.

Our Mutual Friend, by Charles Dickens. «In these times of ours,» are the opening words of this book, which was published in England in 1864–65. The scene is laid in London and its immediate neighborhood. All the elaborate machinery dear to Dickens's heart is here introduced. There is the central story of Our Mutual Friend, himself the young heir to the vast Harmon estate, who buries his identity and assumes the name of John Rokesmith, that he may form his own judgment of the young woman whom he must marry in order to claim his fortune; there is the other story of the poor bargeman's daughter, and her love for reckless Eugene Wrayburn, the idol of society; and uniting these two threads is the history of Mr. and Mrs. Boffin, the ignorant, kind-hearted couple, whose innocent ambitions, and benevolent use of the money intrusted to their care, afford the author opportunity for the humor and pathos of which he was a master.

Among the characters which this story has made famous are Miss Jenny Wren, the doll's dressmaker, a little, crippled creature whose love for Lizzie Hexam transforms her miserable life; Bradley Headstone, the schoolmaster, suffering torments because of his jealousy of Eugene Wrayburn, and helpless under the careless contempt of that trained adversary—dying at last in an agony of defeat at his failure to kill Eugene; and the triumph of Lizzie's love over the social difference between her and her lover; Bella Wilfer, «the boofer lady,» cured of her longing for riches and made John Harmon's happy wife by the plots and plans of the Golden Dustman, Mr. Boffin; and Silas Wegg, an impudent scoundrel employed by Mr. Boffin, who is, at first, delighted with the services of «a literary man with a wooden leg,» but who gradually recognizes the cheat and impostor, and unmasks him in dramatic fashion.

As usual, Dickens finds occasion to incite his readers to practical benevolence. In this book he has a protest against the poor-laws in the person of old Betty Higden, whose dread of the almshouse haunts her dying hours. By many, this volume, published among his later works, is counted as among the most important.

Fool's Errand, A, by Albion W. Tourgee, 1879, purports to have been written by one of the fools. It is the first of a series dealing mainly with events connected with the Civil War. «The Fool» is Comfort Servosse, a Union colonel, who removes from Michigan to a Southern plantation after peace is declared. The story of his reception there and the difficulties encountered, arising out of old prejudices upon the one hand and his own training and convictions upon the other, is told with great detail and strong local coloring. The author with great fairness considers the questions of reconstruction, while some thrilling chapters deal with the outrages of the Ku-Klux. A love episode is introduced, which proceeds as a simple narrative with no complications of plot.

Floyd Grandon's Honor, by Amanda M. Douglas. The scenes of the story are laid in a New York suburb. Floyd Grandon, a young widower, returning from England with his motherless child, Cecil, to wind up his deceased father's affairs, promises over the death-bed of one of the partners, Mr. Percival, to marry his daughter, Violet, a seventeen-year-old girl; a promise made and afterward redeemed through pity for her defenseless position, fear of the avowed designs of another partner, Jasper Wilmarth, and gratitude for her rescue of his own child from a terrible death. This marriage, contracted without the usual conditions of courtship or even previous acquaintance, is the theme of the story. Transplanted exotics require special treatment before they become acclimated; and marriages *à la française*, amid prosaic American surroundings, afford ample opportunity for the imagination of a novelist, an opportunity of which the author has made the most.

Reverend Idol, A, by Lucretia Noble (1882). The Reverend Idol is Rev. Kenyon Leigh, a popular New York clergyman, who, pursued by the unwelcome attentions of his feminine parishioners, flees to a quiet boarding-house on Cape Cod for a summer outing. There he meets Monny Rivers, a charming Boston girl and an artist of no mean ability. Commencing with a slight feeling of hostility, they drift first into toleration, then companionship, and finally to love. The course of this affection does not run smooth. Mrs. Van Cortlandt, who has marked the Reverend Idol for her own, invades the solitude of sand and sea. She recognizes in her young and beautiful rival a participant in an adventure, which, though harmless in reality, in appearance was scandalous in the extreme. She imparts only the semblance of the truth to Kenyon Leigh, who, believing himself deceived, seeks out Carroll de Lancy, the other party in the affair, and from him learns that, when he was too ill to travel, his sister had masquer-aded in his West Point uniform, taken Miss Rivers as companion, and reached the death-bed of an uncle in time to secure the favorable disposition of his property. The scene of reconciliation follows immediately. The story is well told, and the dramatic possibilities of the unconventional adventure lend color to an otherwise commonplace narrative.

Into the Highways and Hedges, by Miss F. F. Montrésor (1895) is a plea for the ideal in daily life. To Margaret Deane, the beautiful imaginative young heroine, life becomes intolerable under the guardianship of her uncongenial and worldly aunt, Mrs. Russelthorpe. Her spiritually sensitive nature is touched by the preaching of Barnabas Thorpe, an earnest revivalist; and by conforming to his teaching, she incurs her aunt's contemptuous persecution. An unfortunate chance throws the two together late at night; and to protect her from insult, Barnabas marries her. He is poor, uncouth in manner, barely able to read and write; while Margaret is refined and book-loving, and accustomed to all advantages of wealth and position. In picturing the results of this hazardous marriage, the author emphasizes a contempt for moral makeshifts. Barnabas and Margaret desire at any cost to live sincerely. Her friends regard her as a disgrace to them, and blot her name from the family Bible; but her new life teaches her to disregard rank, wealth, and popular esteem. She knows poverty, sorrow, humiliation, danger, yet feels richer than in her days of ease. There are striking pictures of prison life at Newgate, and many dramatic incidents; but the interest lies above all in the analysis of emotional life based upon a conviction of human instinct for what is true and noble.

Jerome, by Mary E. Wilkins. Jerome is the vignette of a New England youth, relieved against a background of provincial types. When hardly out of his teens, he is called upon by the sudden disappearance of his father to take upon his shoulders the burden of the family. His course is a pathway of misfortune, sacrifice, and hardship, leading by rugged steps to a summit of well-earned prosperity. A great sacrifice to a high ideal is the turning-point of the story. Like Miss Wilkins's other works, ‹Jerome› is a careful and truthful study of New England village character.

Agnes of Sorrento, a romance by Harriet Beecher Stowe. The scene is laid in central Italy during the time of the infamous Pope Alexander VI. (from 1492 to 1503). Agnes is the daughter of a Roman prince who secretly marries, and then deserts, a girl of humble parentage. The young mother dies of grief, and Elsie, the grandmother, takes Agnes to Sorrento, where she lives by selling oranges in the streets. Her beauty and her purity attract to her many lovers, worthy and unworthy, and involve her in many romantic and dramatic incidents. The story is delightfully told, the Italian atmosphere is well suggested, and the book, though not Mrs. Stowe's best, takes good literary rank.

Colonel Enderby's Wife, by «Lucas Malet» (Charles Kingsley's daughter, now Mrs. Harrison). The scene of this story, published in 1886, is laid in England and Italy during the seventies. Colonel Enderby is a disinherited Englishman of middle age, whose life has been shadowed by his father's neglect and injury. At the age of forty-eight he marries in Italy a glittering young creature of wonderful beauty. The tragedy which follows is that which always comes when a crass and brutal selfishness arrays itself against the generosity of a higher nature, if two people are so bound together that they cannot escape each other. The ending, though sad, is that which the logic of the situation makes inevitable. The book has been very widely read and praised.

Dictator, The, by Justin McCarthy. When Justin McCarthy published ‹The Dictator,› in 1893, he had been known to the novel-reading public for twenty-six years, and had written a score of books. ‹The Dictator,› a story of contemporary life in England, gives scope to its author for the display of his knowledge of politics.

The Dictator of the story, Ericson, when first introduced to the reader, has just been ejected by a revolution from his position as chief of the South American Republic, Gloria. Of mixed English and Spanish blood, he has a fearless and honest soul. The novel comes to a climax in a plot made against him by his enemies in Gloria. Besides the hero, ‹The Dictator› introduces two or three other characters of especial interest: Captain Sarrasin, who has traveled and fought in many countries, and whose wife on occasion can don men's garments and handle a gun; Dolores Paulo; and the Duchess of Deptford, of American birth, a caricature rather than a true type. The plot involves the use of dynamite, and much mining and countermining; in spite of which the book remains an entertaining domestic story.

The Life and Adventures of Jack of the Mill, commonly called Lord Othmill, created for his eminent services Baron Waldeck and Knight of Kitcottie. A fireside story, by William Howitt. The scenes of these adventures lie partly in England during the reign of Henry V., partly in Bohemia and Germany. They are a succession of bloodthirsty and thrilling conflicts, in which Jack, the hero, with scarcely an effort, overcomes robbers and gipsies, fights the opponents of the Lollards and the Hussites with equal vigor, and obtains honors, preferment, and a lovely wife. From the moment when, a runaway boy, he fills his pockets with fish-hooks to trap the hands of thieving companions, to the time when, with a single companion, he overcomes the robber-baron Hans von Stein, with his train,—a semi-historical character whose castle, honeycombed with dungeons, is still visited by tourists in Germany,—his wit and success never fail; and as valor as well as virtue has its due reward, Jack, the vagrant frequenter of the old mill, becomes in turn John Othmill, respected and feared by society, and finally the great Lord Warbeck. The author allows himself considerable latitude of imagination and plot, and the result is aptly named in the quaint term of apology he uses in the preface, a «hatch-up.»

Cudjo's Cave, by J. T. Trowbridge, an anti-slavery novel, first published in 1863, was, like its predecessor ‹Neighbor Jackwood,› very widely read. The scene of the story is eastern Tennessee, at the outbreak of the rebellion. The State, though seceding, contained many Unionists; and their struggles against the persecution of their Confederate neighbors, slave-holders, and poor whites, form the plot of the book. The ostensible hero is Penn Hapgood, a young Quaker schoolteacher, whose abolitionist doctrines get him into constant trouble; but the really heroic figure of the book is a gigantic full-blooded negro, Pomp, a runaway slave, living in the woods in a great cave with another runaway, Cudjo. Cudjo is dwarfish and utterly ignorant, a mixture of stupidity and craft; but Pomp is one of nature's noblemen. Cudjo's cave becomes a refuge for the persecuted abolitionists of the neighborhood, a basis of operations for the Union sympathizers, and finally the seat of war in the region. The novel, though written with a strong ethical purpose, is interesting and effective simply as a story, containing much incident and some capital character-studies.

Noemi, by S. Baring-Gould, (1895,) is a tale of Aquitaine, during the English occupation, in the early fifteenth century. The country was in a state of civil war; and free companies, nominally fighting for French or English, but in reality for their own pockets, mere plunderers and bandits, flourished mightily. The most dreaded freebooter in the valley of the Dordogne was Le Gros Guillem, who from his stronghold at Domme sweeps down upon the farms and hamlets below; till at length the timid peasants, finding a leader in Ogier del' Peyra, a petty sieur of the neighborhood, rise up against their scourge, destroy his rocky fastness, and put his men to death or flight. Guillem's daughter, Noémi, a madcap beauty, joins her father's band of ruffians; but soon sickens of their deeds, and risks her life to save Ogier from the oubliette, because she loves his son. The book is filled with thrilling and bloody incident, culminating in the storming of L'Eglise Guillem, as the freebooter's den is ironically called, and the strange death of the robber chieftain. The descriptions of the wild valley of the Dordogne, and the life of the outlaws, are striking; and the pretty love story, set against this background, very attractive. As a picture of a fierce and horrible period, it is hardly less vivid than the ‹White Company› of Conan Doyle.

Doubting Heart, A, by Annie Keary. The scene of the story is laid in England, although there are some charming and picturesque descriptions of the Riviera, where the author passed the last months of her life. Published in 1879, it was left unfinished, the last chapters being written by Mrs. Macquoid. The story principally concerns itself with the love affairs of two cousins, Emmie West and Alma Rivers; and the moral of it is that tribulation worketh patience, and patience godliness. Lady Rivers, Sir Francis, and charming Madame de Florimel, are cleverly sketched characters. The story, which is very simple, is so natural and homely, and its psychology is so faithful, that it became at once a favorite, and is still one of the most popular domestic novels.

Newport, by George Parsons Lathrop. (1884.) ‹Newport› is a story of society,— the intrigues, adventures, and superficialities of one summer affording the author opportunity for many epigrammatic remarks, vivid descriptions of the principal places of local interest, and photographs of men and women of the leisure class. The love affair of a charming widow, Mrs. Gifford, and a widower, Eugene Oliphant, incidently engages the reader's attention; a love affair which, after a slight estrangement and separation, is ended by a sudden and incredible catastrophe, an unexpected finale strangely out of harmony with the preface of elopements, Casino dances, polo games, flirtations of titled heiress-hunters, and other trivialities of social existence. The characters are well chosen and very well managed, the individual being never sacrificed to the type, though the reader is made to feel that the figures are really typical. In no other piece of fiction has the flamboyant and aggressive life of Newport — that life wherein amusement is a business, and frivolity an occupation — been more vividly painted.

Phroso, by Anthony Hope (Hawkins), is the story of one Lord Charles Wheatley — told by himself — and his experiences in taking possession of the small Greek island, Neopalia, which he has purchased from Lord Stefanopoulos. Denny Swinton, his cousin, Hogoardt, a factotum, and Watkins, his servant, accompany him. The natives, under Constantine, Lord Stefanopoulos's nephew, violently oppose them and threaten their lives. They all escape from the island by a secret passage to the sea, except Wheatley, who is imprisoned. He is about to be stricken to death before the populace, when Phroso, the «Lady of the Island,» leaps to his aid, declaring that she loves him better than life. Wheatley shows the people that Constantine has lately assassinated his uncle and is now plotting the murder of his own (secret) wife, Francesca, that he may be free to marry Phroso, heiress to the island. Constantine becomes the prisoner and Wheatley the Neopalians' favorite, since Phroso, their dear lady, loves him. His joy, however, is not unmixed,—he is betrothed to Beatrice Hipgrave in England. Nowraki, a Turkish Pasha, arrives and woos Phroso, greatly complicating matters and nearly demolishing Wheatley's plans. After many exciting exigencies, the brave Wheatley weds the lovely Phroso; but not till Constantine, Mouraki, and Francesca are slain, and Miss Hipgrave is found to be already consoled. Plot is rapidly succeeded by counterplot throughout the story, which is written in the characteristic romantic style of the author.

Landlord at Lion's Head, The, by W. D. Howells, published in 1897, is a subtle study of types of character essentially the product of present-day conditions of life in New England. It is a masterpiece in the sense of its having been written with the strong and sure hand of the finished artist. The author assumes complete responsibility for his work, and the reader is at ease. The story is concerned chiefly with the fortunes of the Durgin family, New England farm-people, who own little but a magnificent view of Lion's Head Mountain. By the chance visit of an artist, Westover, they are made to realize its mercantile value. Mrs. Durgin's ambitions, aroused by the success of her «hotel,» are centred in her son, Jeff Durgin. The portrait of this country boy swaggering through Harvard, standing, but with a certain impudence, always on the edge of things, is drawn with wonderful clarity. Another admirable creation is Whitwell, a neighbor of the Durgins, a sort of rural philosopher, with a mind reaching helplessly out to the pseudo-occult, and to the banalities of planchette. His daughter Cynthia, the most hopeful figure in the book, is a sweet, strong mountain girl, «capable» in the full sense of the word. In strong contrast to her is the Boston society girl, Bessie Lynde, who flirts with Jeff for the sake of a new sensation. The scenes are laid partly in Boston, partly in the mountains. The vulgarity of certain aspects of both city and country life is mildly satirized. The novel is supremely American.

Jude the Obscure, a novel by Thomas Hardy, was published in 1896. The bar sinister which crosses many of his books is most prominent in ‹Jude.›

It is the story of a young man of the people, ambitious to go to Oxford and to become a scholar. He is prevented from rising in the social scale by himself, by his environment, by a vulgar natural woman who loves him, and by a refined morbid woman whom he loves. Arabella first drags him in the mud; Sue then seeks to soar with him to the stars. Between Arabella's earthiness and Sue's heavenly code of love, poor Jude has not a shred of morals left.

He is pushed farther and farther from Oxford as the story goes on. The novel becomes at last a hopeless jumble of illegitimate children, other men's wives, misery, more misery, revolt, and death. It is a remarkable work, but not a cheerful nor edifying one.

Barry Lyndon, the best of Thackeray's shorter novels, originally written as a serial for Fraser's Magazine, was published in book form in 1844. It is cast in the form of an autobiography. The hero is an Irish gambler and fortune-hunter, a braggart and a blackleg, but of audacious courage and of picturesque versatility. He tells his story in a plain matter-of-fact way, without concealment or sophistication, glorying in episodes which would seem shameful to the most rudimentary conscience, and holding himself to be the best and greatest but most ill-used of men. The irony is as fine as that of Fielding in ‹Jonathan Wild the Great,› a prototype obviously in Thackeray's mind.

Adventures in Criticism, by A. T. Quiller-Couch, is a collection of brief critical essays, including a handful of graceful commentaries on some of the Elizabethans, two or three eighteenth-century studies, an examination of Zola, some excellent appreciations of Ibsen, Björnson, and the Scandinavian cult, and twenty or more estimates of modern English writers from Scott to Caine. The critic has a large view of literature, entire sincerity, a charming style, simple and direct as Thackeray's, fine scholarship, and absolute independence of judgment. His book, therefore, surrounds old subjects with a new atmosphere, and gives the reader the agreeable sense of being made a co-discoverer of profitable places in well-known territory; so that his essays have become almost as much liked as his stirring romances.

Dante, A Shadow of: BEING AN ESSAY TOWARDS STUDYING HIMSELF, HIS WORLD, AND HIS PILGRIMAGE; by Maria Francesca Rossetti. (4th ed. 1884.) A volume of criticism and selections, designed to enable the reader to comprehend the poet and his great poem. The study begins with Dante's conception of the universe, and what autobiography and history show his life experience to have been. It then proceeds to expound the physical and moral theories on which the poet constructed his three worlds, and narrates the course of his pilgrimage through them. In this narration the main object is to read Dante's autobiography in the poem, to make out his character as self-revealed, and to enter into his inspiration or spiritual life. The extracts, of which there are many, are made with this view, many of the episodes being passed over.

Boccaccio, Giovanni, AS MAN AND AUTHOR, by John Addington Symonds. (1895.) A monograph in a hundred pages of fine learning and rare criticism, on one of «the three founders of modern literature.» Dante, first of the three, stood within the shadow of mediæval theology; Petrarch, coming next, initiated the Revival of Learning,—humanism, scholarship, the modern intellectual ideal. Boccaccio was the founder of Greek studies, and Petrarch's ablest lieutenant in the pioneering work of the Revival of Learning. He created the novel; and though a second only to Petrarch, as Petrarch was a second only to Dante, in force of character and quality of genius, he ruled the course of Italian literature, and its far-reaching influences, for three centuries. Such in outline is the story to which Mr. Symonds devotes his monograph.

Doctor Antonio, by Giovanni Ruffini, is a novel of modern life, the scene of which is laid mainly in Italy, the political troubles there being made the source of the story's action. The chief characters are Sir John Davenne, an Englishman traveling in Italy, his daughter Lucy, and Doctor Antonio, a Sicilian exile. The personality of the Doctor is one of singular charm, and holds interest throughout the book. When published this novel became a universal favorite, and it is still read with pleasure.

Agatha Page, by Isaac Henderson, gives an artistic picture of Italian life. The heroine, from whom the book takes its name, is first seen as she stands upon the turf under the trees playing her violin to an old priest; and here the Marquis Filippo Loreno catches his first glimpse of her. Charmed by the music and the beauty of the musician, he recognizes in Agatha his ideal woman. She returns his love, and they are happily united. Agatha's influence develops all that is best in Filippo; but an element of discord presently appears in the presence of Agatha's cousin Mercede, a beautiful, clever, but selfish young sculptor. She returns Agatha's kindness by exerting all her powers of fascination upon Filippo, who, admiring her vivacity and not insensible to her flatteries, drifts more and more into her society. Though neglected, Agatha's sweetness and faith never falter; her loving patience being at last rewarded by Filippo's reawakened devotion, when he is forced to contrast the real characters of the two women. Learning that while he is flirting with Mercede, his wife is exposing her life by nursing the cholera patients on his estates, he realizes, now that it may be lost to him, what Agatha's love has been. The book ends with Filippo's abrupt departure to join her. Among the other leading characters are Count Ricci, Mercede's father, who is a fine old soldier, proud and possessed of an iron will, coupled with much sweetness and gentleness; and Mr. Peter Dow, who is a practical and lively American. This novel, published in 1888, has since been successfully dramatized by Mr. Henderson.

Don John, a novel by Jean Ingelow, was published in 1881. The story turns on the well-worn incident of the changing of two children in their cradles. The plot follows their development, the gradual manifestation through character of their true origin. ‹Don John› is admirably written, bearing about it the same atmosphere of simplicity and nobility that surrounds this author's poems. Though a mere mention of the chief incident implies a poverty of invention, the book is really one of unusual freshness of imagination. The delineation of character is delightfully delicate and exact; and the skill with which the puzzle of identity is treated leaves the reader in the desired mood of doubt to the end of the excellent story.

Duchess Emilia, The, is a romantic story of modern Italian life; the plot, which turns upon a love affair, being complicated with certain religious considerations, and with the problems of re-incarnation. All the actors are Italian except one New-Englander, of a mystical turn. The action is continuous, the characters are striking, and the interest of the reader is held.

Chaplain of the Fleet, The, by Walter Besant and James Rice. (1881.) This story opens on the last day of the year 1750, and gives a detailed account of the famous Liberties or Rules of the old Fleet prison in London, and of the Fleet marriages. These «Rules» were houses in certain streets near the Fleet Market, where prisoners for debt were allowed to live, outside the prison, on payment of fees. Among these prisoners were clergymen, who performed clandestine marriages. A regular trade sprang up, touters were employed to bring clients, and every species of enormity was practiced. Gregory Shovel was one of these clergy, and so plumed himself on his success in this iniquitous traffic that he took the name of «Chaplain of the Fleet,» which gives the book its title, —the whole plot turning upon one of these Fleet marriages. This novel is considered one of the best of those written under the firm-name of Besant and Rice.

Castle Daly, by Annie Keary. ‹Castle Daly,› the most popular of Annie Keary's stories, was published in 1875. It relates the fortunes of an English and an Irish family. The scene is laid in Connemara, Ireland, during the famine of 1846 and the formation and insurrection of the party of «Young Irelanders» in 1846–49. The impartial delineation of the strong and weak points of Celtic character, the combination of acute observation and deep feeling, and the exciting history of the rebellion led by O'Brien, make it very interesting. The Irish nature is typified in the golden-haired heroine, Ellen, daughter of Squire Daly; in Connor, her brother, who joins the «Young Irelanders»; and in Cousin Anne of «Good Peoples' Hollow,» who, heedless of the precepts of political economy, rules her tenants with lavish kindness. On the other hand, the careful foresight of the Saxon race is well portrayed in John Thornely, and in Pelham, the eldest son of Squire Daly, who inherits English characteristics from his mother.

Catharine Furze, «by Mark Rutherford; edited by his friend Reuben Shapcott.» Published in 1893, this book opens with a description of Easthorpe, the market town of the English Eastern Midlands, in 1840. The two inns are patronized by landlords, farmers, tenants, and commercial travelers; especially on election days. The story centres about the life of Mr. and Mrs. Furze, and their daughter Catharine aged about nineteen. Mike Catchpole, by an accident in the factory of Mr. Furze, loses his eyesight. Catharine, with a sense of justice, insists that he shall be made an apprentice in the business. The girl is sent to school to the Misses Ponsonby, who are very strict in their religious habits and manner of instruction, and whose pupils are questioned upon the weekly sermon by the preacher, Mr. Cardew. He has not learned the art of being happy with his wife; and when he meets Catharine they discuss Milton, Satan, and the divine eternal plan. Cardew's presence is inspiriting to her. Tom Catchpole, a clerk in her father's store, worships Catharine from afar. At last he confesses his love, and she refuses him. After her return from school she finds life utterly uninteresting, having no scope for her powers. When she falls ill and fades away, Cardew is sent for: she tells him that he has saved her. «By their love for each other they were both saved.» She takes up her life once more, and the book ends without a climax—almost without incident. Written with an almost heartless impersonality, it is a striking portraiture of that English lower middle-class life which Matthew Arnold pronounced so deadly for mind and soul. It might be called a tragedy of the unfulfilled.

Day of Doom, The, by Michael Wigglesworth. When this poem was published in 1662, Michael Wigglesworth was only thirty-one,—young enough to have had greater compassion on the unbaptized infants and others whom he condemned to eternal punishment. ‹The Day of Doom: or, A Poetical Description of the Great and Last Judgment, with a short Discourse about Eternity,› was the full title of this grim poem. The taste of our ancestors was strangely shown by their quickly buying up nine editions of this work in America, and two in England. Its narrow theology and severity of style gave it a charm for those inflexible Puritans, to find which, we of to-day look in vain. It is said to have been the most widely read book in America before the Revolution. The modern reader finds the verse mere sing-song, the metaphors forced, and the general tone decidedly unpleasant. Some of the passages meant to be most impressive have become merely ludicrous, and it seems incredible that it could ever have been taken seriously. It is merely a rhymed catalogue of the punishments to be visited on those whose ways of life, or whose theology, differed from the theology or ways of life of the bard.

Epistle to Posterity, An, by Mrs. M. E. W. Sherwood, (1897,) is a series of pleasant reminiscences of one who has found life «an enjoyable experiment,» and who has had unusual facilities for meeting interesting people. The author explains that she greeted with joy «the first green books which emanated from Boz and the yellow-colored Thackerays.» When she had finished her studies at Mr. Emerson's private school in Boston, her father took her with him upon a business trip across the Wisconsin prairies, during which she met Martin Van Buren. Among the interesting homes which she visited were Marshfield, where she paid girlish homage to her great host, Daniel Webster; and the home in Watertown, Massachusetts, where she learned to love Maria White, the gracious first wife of James Russell Lowell. She saw much of Boston society in the days of its greatest literary fame, and had a glimpse of the Brook Farm Community. When her father was sent to Congress, she made her début in Washington society; and was a frequent attendant at the levees of President Polk and President Taylor. In Washington she renewed her friendship with Webster, and met Henry Clay, and «many of the young heroes destined later on to be world-renowned,»—Farragut, Lee, Zachary Taylor, «and a quiet little man who shrank out of sight,» known later on as U. S. Grant. The conclusion of the volume, the narration of her wedding trip to the West Indies in the early fifties; of her different trips to Europe, including her presentation at the English and the Italian courts; and of contemporary New York society,—though animated and anecdotal, is less interesting than her pictures of social life in the Boston, Washington, and New York of forty years ago.

Friend Olivia, by Amelia E. Barr. Mrs. Barr possesses the rare talent of producing in her stories that elusive quality called «atmosphere.» Whether reading of Knickerbocker days, of the times of Border warfare, or, as in the present case, of Roundhead and Cavalier, of Charles Stuart in Paris and Cromwell at Hampton Court, one loses touch with the present, to become for the time thoroughly imbued with «the charm of ancient story.» ‹Friend Olivia› deals with the last months of the Protector's Commonwealth; with the oppression of the Quakers under the leadership of the eloquent George Fox; with the tragedies produced by unrest and suspicion when religious intolerance flourished, and political differences separated family and friend: a dark background for a charming love story—that of the modest Quakeress, Olivia Prideaux, and her chivalrous neighbor Nathaniel, only son of Baron and Lady Kelder, strong advocates of Cromwell and bitter enemies of the «canting» Quakers with their so-called affectations of dress and manner. The story is laid in the coast village of Kelderby. In those quiet streets pass the participants in tragic scenes: the pirate and outlaw John de Burg, his beautiful sister Anastatia, and her hated husband; Roger Prideaux on his way to prison, and others no less noteworthy; and there, finally, as on a miniature stage, are witnessed all the scenes of humiliation, of hopes crushed and expectations realized, when Cromwell dies and King Charles returns to his own.

Donovan, a novel of modern English life, by Edna Lyall, has for its subject a man's spiritual struggles from doubt to faith. The hero, Donovan Farrant, is well drawn, if somewhat conventional in character. The book obtained great popularity and still enjoys it, especially in England. ‹We Two› is a sequel to ‹Donovan.›

Patronage, by Maria Edgeworth. (1814.) This novel was written for a purpose; and the moral is apparent throughout, and amply illustrated in almost every character in the book.

Mr. Percy, a sensible English gentleman of the present time, brings up his sons and daughters to depend upon themselves for success in life, and not upon the patronage of influential persons. The result is most gratifying: the sons all succeed in their different professions by their own efforts, and the daughters marry well through no efforts of their own, but according to their merits. Mr. Falconer, Mr. Percy's ambitious cousin, also has a large family; but he seeks the patronage of Lord Oldborough to further the advancement of his sons, and uses various diplomatic means to establish his daughters well in the social world. In spite of the unceasing efforts of Mr. Falconer, and the decidedly questionable proceedings of his wife, none of their children do them credit; and patronage without earnestness of purpose and high ideals proves a failure.

The story is rather tedious, and there is no hero or heroine in whom the interest centres. Occasional incidents, and the love affairs of the young members of both families, enliven the narrative; but for the rest, the story is justly considered inferior to her other works.

Master of Ballantrae, The, by Robert Louis Stevenson, published in 1889, is a Scotch romance of the eighteenth century, beginning with the Stuart uprising of 1745. It is a sombre tragedy of the enmity of two brothers, of whom the elder, James Durrie the Master, takes the side of King Charlie; the younger, Henry, that of King George. Alison Graeme, a kinswoman with a fortune, is intended for the wife of the Master; but on his going to join the Stuart and being believed dead, she is married to Henry, without loving him. The tale is narrated mostly by the steward of Ballantrae, John MacKellar, who is devoted to the house and to Henry Durrie, whose nobility, set beside the wickedness of his brother, he realizes to the full. After the marriage appears Chevalier Burke, a companion of the Master, to say that he is not dead; Burke narrates their wanderings, which include an episode on a pirate ship and adventures among Indians in the wilds of New York. MacKellar then takes up the tale, describing the persecutions suffered by Mr. Henry, whose brother first writes to demand a large sum of money; then returns, impoverished and disgraced, to his paternal home, where he foments trouble between Henry and his wife. Finally, goaded by the Master's insults, Henry fights a duel with him and leaves him for dead; but he is carried off to sea by smugglers and recovers, remaining away for some time, and traveling in India, as is communicated by Burke. Then the Master reappears with Secundra Dass, an East-Indian, whom he has made his creature; whereupon Henry and his wife and children betake themselves secretly to New York, where Mrs. Durrie owns an estate, leaving the Master at Ballantrae in the charge of MacKellar. James soon finds out his brother's whereabouts and pursues him, keeping to his tactics of persecution. Arrived there, he does all he can to harm Henry, who is installed in a position befitting his rank. False news from Scotland to the effect that the Master, though a rebel, is to have his title restored, which will cut off Henry's son from the succession, leads the younger brother to concoct a plan whereby James, who intends going to the northern wilderness to regain pirate treasure he has buried there, shall be led to his death. The Master for a time outwits the party of adventurers who attend him, with the purpose of first getting the treasure, then making away with their nominal leader. Finally, to escape them, he feigns death and is buried by Secundra Dass, who puts him in a state of suspended animation. When Henry and his party seek the grave, they find the Indian digging up the buried Master, who lives long enough to open his eyes, at which vital sign his brother falls dead. Thus the fraternal enemies lie at last in one grave in the western wilderness.

David Balfour; BEING MEMOIRS OF HIS ADVENTURES AT HOME AND ABROAD, by Robert Louis Stevenson, was published in 1893. A sequel to ‹Kidnapped,› this novel follows the further fortunes of David Balfour. When the story opens David is about to attempt the escape of his friend, Alan Breck Stewart, from

Scotland; and to aid Stewart's brother, unjustly imprisoned on a charge of murder. At this critical juncture he falls in love with Catriona Drummond, whose father, James More Drummond, is a plausible scoundrel. David's efforts to help Alan and his brother bring about his own imprisonment, but not until he has seen Alan safely into France. After his release he goes to Holland, where he lives with Catriona without marriage. Her father interfering, the two are separated; but by the intervention of Alan Stewart they meet again in Paris, where they are married.

The novel throughout is in the romantic vein; written with Stevenson's simplicity and clearness, and artistic in construction.

Albion's England, by William Warner (1586): a collection of poetical narratives or ballads, many of them legendary rather than authoritative, relating to the history of England «from the originals of the first inhabitants thereof unto the Raigne of Queen Elizabeth.» So runs the sub-title. In reality the narrative begins with the Deluge. The poem was promptly suppressed by the Star Chamber, presumably on the score of indelicacy; but it has been repeatedly reprinted, the last edition being Crawford's in 1854. During the sixteenth and seventeenth centuries it enjoyed great popularity. Though Meres tells us that he has heard Warner termed «by ye best wits of both our universities ‹our English Homer,›» his master work is tedious and turgid at best, and frequently lapses into doggerel. The episode of Argentile and Curan is the most famous in the book. The princess Argentile succeeds to the throne of Northumberland, on the death of her father Adelbright, under the wardship of Edel. The latter seeks to win her hand. But she has another lover in a servant of her household, who is in reality the Danish Prince Curan. He has adopted this subterfuge to woo her. Edel, discovering the mutual love of the young people, forces Curan to quit her service; and he becomes a neatherd. Argentile, to escape her guardian's importunities, flees from the palace and becomes a neatherd's maid. Curan wooes and wins her, and leads a revolt against the wicked Edel, who is vanquished and put to death. Curan and Argentile then become king and queen of Northumberland.

Expansion of England, The, by J. R. Seeley. (1883.) In this volume Professor Seeley attempts, in effect, to shift the point of view of his countrymen as to the boundaries of the history of England. It is not a single island that they should contemplate, but a world empire, which can be compared with, and measured by, only the two great powers of the future, Russia and the United States. Part first deals with the history of England with relation to its colonies and the United States. The writer complains that an arbitrary arrangement of reigns is apt to confuse our sense of the continuity of events. Let us, he says, get rid of such useless headings as Reign of Queen Anne, Reign of George III., and make divisions founded on some real stage of progress in the national life; looking onward, not from king to king, but from great event to great event. If we study its causes, every event puts on the character of a development; and this development is a chapter in the national history. From 1688 to 1815, Mr. Seeley finds the formative events to have been foreign wars, beneath whose stormy surface he looks for the quiet current of progress. He finds the clue he wants in the fact that almost all these wars involved French interests; and that «The whole period stands out as an age of gigantic rivalry between England and France; the expansion of England in the New World and Asia is the formula which sums up for England the history of the eighteenth century,— the great decisive duel between the two nations for the possession of the New World.» Her colonies having been planted at a tremendous sacrifice of money, energy, and life, he would have them held as a vital part of the parent State, not as «possessions.» «We must cease to think that emigrants, when they go to colonies, leave England, or are lost to England. . . . When we have accustomed ourselves to contemplate the whole empire together, and call it all England, we shall see that here too is a United States; here too is a great homogeneous people . . . but dispersed over a boundless space. . . . If we are disposed to doubt whether any system can be devised capable of holding together communities so distant from each other, then is the time to recollect the history of the United States. They have solved this problem.»

The second half of the book contains eight lectures, chiefly given to the Indian empire, explaining the necessity of the conquest; the manner of the English governance of that empire, — a study in which he affirms boldly that if ever a universal feeling of nationality arises there, England cannot and should not preserve her dominancy; the mutual influence of England and India; the succeeding phases in the conquest; the internal dangers that threaten the stability of British control in the East; and finally, the condition of public opinion concerning the modern British empire. In a delightful manner, and with large resources of scholarship, Professor Seeley shows the continuity of the development of England, the orderly sequence and significance of her failures as well as her successes, and the way in which the story of her past should be made instructive for her future. And in conclusion he has this admirable deliverance, which every reader may lay to heart: «I am often told by those who, like myself, study the question how history should be taught, ‹Oh, you must, before all things, make it interesting.› . . . But the word interesting does not properly mean romantic. That is interesting, in the proper sense, which affects our interests, which closely concerns us, and is deeply important to us. I have tried to show you that the history of modern England from the beginning of the eighteenth century is interesting in this sense, because it is pregnant with great results, which will affect the lives of ourselves and our children and the future greatness of our country. Make history interesting, indeed! I cannot make history more interesting than it is! . . . And therefore when I meet a person who does *not* find history interesting, it does not occur to me to alter history,— I try to alter *him*.»

Murray, John, Memoir and Correspondence of. With an Account of the Origin and Progress of the House, 1768–1843. By Samuel Smiles. (2 vols., 1891.) The history of as great a publisher as literature has ever known, and a most notable example of devotion to the production of books of character and value, irrespective of mere mercenary considerations. The foundation of the great London house of Murray was laid in 1768, by a John Murray, who retired from service as a lieutenant of marines, and bought out a bookselling business at No. 32 Fleet Street. The second and the great Murray was a boy of fifteen at his father's death in 1793, but two years later he began his publishing career, at first with his father's shop man as a partner; but «a drone of a partner» was not to his mind, and from March 23d, 1803, he was alone. His first attempt to deal with an author gave the keynote to a career of unexampled distinction, when he wrote: «I am honestly ambitious that my first appearance should at once stamp my character and respectability; . . . and ‹I am not covetous of gold.›» The tradition thus started, of weighing the character of a work and the credit of publishing it, and letting the chance of making money by the publication pass as of secondary importance, was for forty years the glory of the name of Murray. «The business of a publishing bookseller,» he said, «is not in his shop, or even in his connections, but in his brains.» A man of fine taste and broad culture, possessing moreover innate generosity and magnanimity, his dealings with authors were frequently munificent; and in notable instances he counted the honor before the profit. He started the Quarterly Review, in February 1809, as a Tory organ, and carried it at a loss for two or three years. Nothing characterized him more than his steady confidence in the success of the best literature; and in proportion as a publication was of high character, he was determined and lavish in pushing it to success. Nor was he for this any the less a consummate man of business, achieving extraordinary success as a merchant prince at the head of the London book trade. To a large extent he depended on his own judgment in accepting books for publication. His most famous engagements were with Scott, Southey, Byron, Moore, Lockhart, and the Disraelis. To the younger Disraeli, then only twenty, he owed the one wholly damaging venture of his career,— an attempt in daily journalism which ignominiously failed at the end of six months, with a loss to Murray of £26,000.

New Republic, The, by William H. Mallock. This satirical work (published in England in 1876) attracted much attention for a time. Its sub-title, ‹Culture, Faith, and Philosophy in a Country House,› gives an idea of its scope. The author, a nephew of the historian Froude, introduced to his readers the principal literary characters of the day under very transparent masks. The scene is laid in an English villa; and the chapters are made up of conversations between the guests, who are spending a quiet Sunday with their host, Mr. Laurence. While arranging the menu cards, it occurs to him to lay out a series of topics to be discussed at his table; for, said he, «It seems absurd to me to be so careful about what we put into our mouths, and to leave to chance to arrange what comes out of them.» More things in heaven and earth than are usually discussed at such times are thus brought forward by the author, whose skill in parody is manifest. It was soon an open secret that «Luke» was Matthew Arnold; «Rose,» Walter Pater; «Lord Allen,» Lord Rosebery; «Herbert,» Ruskin; «Storks,» Huxley; «Stockton,» Tyndall; «Jenkinson,» Professor Jowett; «Saunders,» Professor Clifford; «Mrs. Sinclair,» Mrs. Singleton («Violet Fane,» to whom the book is inscribed); «Lady Grace,» Mrs. Mark Pattison; and «Miss Merton,» Miss Froude. The personal flavor of Mr. Mallock's satire caused the book to leap into instant popularity. The foibles and hobbies of his models were cleverly set off; and though the fun was sometimes bitter, it was rarely ill-natured. The central figure of the group was Mr. Herbert, in whose poetical imagery the great word-painter was not unfairly represented. Matthew Arnold was ridiculed unsparingly. One sentence, descriptive of Laurence, has been widely quoted: «He was in many ways a remarkable man, but unhappily one of those who are remarkable because they do not become famous — not because they do.»

Emblems, by Francis Quarles, 1635. A book of grotesque engravings, borrowed from Hermann Hugo's ‹Pia Desideria,› and fitted with crudely fanciful, studiously quaint, and sometimes happily dramatic, religious poems, such as Quarles had earlier published as ‹Divine Poems› (a collected volume, 1630, representing ten years), and ‹Divine Fancies› (1632). They mingle something of the sublime with a great deal of the commonplace; and only lend themselves to admiration if we are prepared to make the best of conceits and oddities along with some elevated thoughts. They have come into favor of late as antique and curious, rather than upon any original merit in respect either of poetry or of picture. The engravings, however, were by Marshall.

Hyperion, by H. W. Longfellow, 1839. ‹Hyperion› — The Wanderer on High — is a fitting title for this, the most romantic of Longfellow's works. It frankly declares itself ‹A Romance,› on the title-page.

It is the tale of a young man in deepest sorrow, wandering from land to land in search of occupation for his mind, and forgetfulness of grief. This motive forms the thread of story which connects a series of philosophical discourses, and romantic legends and poems. Many of these last are Longfellow's translations of German poems; and they have found a place in his collected poems. The adventures and wanderings of the hero portray the experiences and travels of the author on his second trip through Germany and Switzerland after the death of his wife. Immediately after its publication, ‹Hyperion› had a wide circulation.

This book more than any other brought on Longfellow the reproach of being more foreign than American in his sympathies. Yet it had great value in creating in this country a more extensive acquaintance with the German romantic poets, especially Heine and Uhland.

‹Hyperion› also has historic interest in marking the transition in Longfellow's work. It stands between his translations and sketches of historical persons and places, and his original poems.

Bitter-Sweet, by J. G. Holland, is a narrative didactic poem, of about three thousand five hundred lines, which appeared in 1858. Israel, a good old Puritan farmer, dwells in his ancestral New England home.

> « His daughter Ruth orders the ancient house,
> And fills her mother's place beside the board.»

On Thanksgiving eve the patriarch's children, with their families, gather for the festival. Round the hearth God's justice and providence and the mystery of evil are discussed. Israel stands for faith. Ruth expresses her doubts, having looked in vain for justice in the world. David, a poet, husband to Ruth's sister Grace, undertakes to teach Ruth that there is no incongruity in the existence of evil in a world created by beneficent design. His first illustration is drawn from nature, as David and Ruth seek the cellar to bring cider and apples for the company, and is epitomized in the couplet:—

> «Hearts, like apples, are hard and sour,
> Till crushed by Pain's resistless power.»

Grace, and Mary, a foster-daughter of the house, exchange the stories of their domestic sorrows, while each finds in the other consolation and sympathy. Grace tells of her husband's apparent interest in some unknown woman; but admits her griefs to be trivial beside those of Mary, whose dissolute husband has deserted her and their child. The question is next illustrated by story. Joseph, one of Israel's sons, tells to the children the old story of Bluebeard. The older folk find in it serious lessons in line with the main theme of the poem. Finally there is heard the cry of a man perishing in the storm which rages without. Brought to the fireside and revived, he proves to be the weak but now repentant Edward, husband to Mary. The injured wife forgives all, and discloses that the friend who has been comforting her is the poet David. The revelation shows Grace that her jealousies have been groundless. Edward dies peacefully, and all see more clearly that God has not forgotten the world, and that there is

> «In every evil a kind instrument
> To chasten, elevate, correct, subdue.»

Thousands of copies of ‹Bitter-Sweet› have been sold, and both critical and uncritical readers praise it as revealing the very heart of Old New England.

Chinese Letters, by Oliver Goldsmith. Published under this title in the Public Ledger, a weekly journal of London, they ran through the year 1760, and were published in book form in 1762 as ‹The Citizen of the World; or, Letters from a Chinese Philosopher Residing in London to his Friends in the East.› Their charm lies in their delicate satire rather than in any foreign air which the author may have tried to lend them. They amused the town, they still divert and instruct us, and they will delight future generations. Lien Chi Altangi became real, and lives. He detects and exposes not merely the follies and foibles lying on the surface, but the greater evils rankling at the heart, of English society. He warns England of her insecure tenure of the American colonies, her exaggerated social pretenses, and the evil system of the magistracy. He ridicules English thought and the fashions which make beauty hideous, and avows his contempt for the cant of professed connoisseurs. The abuses of church patronage did not escape him; and he comments on the incidents of the day. As we read these ‹Chinese Letters› all London of the eighteenth century rises before us. «Beau Tibbs,» and the «Man in Black» who accompanies the philosopher to the theatre, are immortal; and ‹The White Mouse and Prince Bonbennin› is founded on an actual experience of Goldsmith.

Aino Folk-Tales, by Basil H. Chamberlain. Twelve hundred years ago a Chinese historian wrote that «on the eastern frontier of Japan there exists a barrier of great mountains, beyond which is the land of the Hairy Men.» These were the Aino, so called from the word in their language signifying «man.» Like their language, their folk-lore was largely adopted from the Japanese. In the dawn of history they appear living far to the south and west of their present haunts, century by century retreating eastward and northward, as steadily as the American Indian has retreated westward. In this collection of stories Professor Chamberlain has sought to preserve those strange folk-tales which were told in the huts of this untutored people ages ago, and retold to each succeeding generation. The interest in these stories consists in their pictures of Aino ideas, morals, and customs. The stories of ‹The Salmon-King,› ‹The Island of Women,› and others, are based on episodes of Japanese tales, sometimes belonging to world-wide cycles of myth, as in the theme of the mortal who eats the deadly food of the underworld. On the other hand there is much genuine Aino matter in the collection.

Loyal Ronins, The, by Tamenaga Shunsui. This historical tale, translated from the Japanese by Edward Greey and Shinichiro Saito, was published in English in 1880. It relates to affairs that occurred in 1698. The book profusely illustrated with characteristic Japanese pictures by Kei-Sai Yei-Sen of Yedo or Tokio. The graceful poetic style gives great charm to this naïve romance, the names of the characters are quaint even in translation, and the pictures of feudal Japan are vivid and fascinating. The Japanese atmosphere pervades the entire book. The main story is very simple, though there are numerous episodes touching or humorous. Lord Morningfield, Daimio of Ako, is condemned to commit hara-kiri (through the treachery and deceit of Sir Kira, master of ceremonies to the Shogun), and his property is confiscated. His widow, Lady Fair-Face, assumes the religious name of Pure-Gem and lives in retirement. Forty-seven of his retainers — now Ronins, or outlaws of the Samurai class — sign with their blood an agreement to avenge his death. Under the leadership of Sir Big-Rock, who divorces his wife and disowns his children, that they may not be punished for his deeds, the Ronins slay Sir Kira in his own house. After imposing ceremonies of respect at the tomb of their illustrious chief, the Ronins surrender themselves to the Council at Yedo. They are condemned to death and sentenced to commit hara-kiri. Forty-six forms clothed in pure white, headed by Sir Big-Rock, mount the hill of death, plunge into the dark river, and pass over to Paradise, where they are welcomed by the spirit of their beloved chief.

Ambrosio; or The Monk, by Matthew Gregory Lewis, was published in 1795, when the author was twenty years old. The book is one of the «dime novels» of English literature; a fantastic medley of ghosts, gore, villains, cheap mysteries, and all the stage machinery of flagrant melodrama. Like Mrs. Radcliffe's novels, it belongs to the class of the pseudo-terrific. At the time of its publication, however, its exaggerations were not so apparent. Horace Walpole's ‹Castle of Otranto› and Mrs. Radcliffe's ‹Mysteries of Udolpho› had popularized the mock-heroic. The air was full of horrors. ‹The Monk› seemed to contemporary readers one of the great books of the day. That it was not without merit was proved by the verdict of no less an authority than Sir Walter Scott, who styled it «no ordinary exertion of genius.» So great was its fame, that the author to the day of his death was called «Monk» Lewis. The hero, Ambrosio, is the abbot of the Capuchins at Madrid, surnamed «The Man of Holiness.» His pride of righteousness opens him at length to spiritual disaster. An infernal spirit assuming the shape of a woman tempts him, and he falls. One sin succeeds another until he is utterly ruined. Upon the fabric of the monk's progression in evil the author builds wild incidents of every degree of horror.

Amelia, by Henry Fielding, was published in 1751, and was the last of that novelist's works of fiction, as well as one of the most famous novels of the eighteenth century. He was forty-four when it appeared, and in impaired health. It has, perhaps for this reason, less of the exuberant vitality which characterized ‹Tom Jones,› a novel preceding it by two years. The plot is more serious; but in a rich, quiet fund of humor it is not far behind that masterpiece. In ‹Amelia,› Fielding drew the portrait of a virtuous and lovely wife; his own, it is believed, furnishing the model. It is a story of married life. Mr. Booth, the husband of the heroine, an impoverished gentleman, is introduced to the reader in prison, where he has been taken for participation in a street quarrel. His companion there, Miss Matthews, is a handsome young woman of easy virtue, who has murdered her betrayer. The relations of Booth and this woman are improper; but the husband is saved from this, as from other faults of conduct, by the purity, goodness, and devotion of Amelia, whom he devotedly loves. Eventually she brings him a fortune, he is released from prison, and happiness reigns. In contrasting Booth's poorer nature with the noble character of his wife, Fielding is supposed to have had himself in mind. It is noteworthy that the novelist, in depicting her, emphasized her beauty of mind and heart by stating that her bodily beauty was marred through the disfigurement of her nose in a carriage accident. The story is strong in portraiture of character, in sincerity, in analysis of motive, and in wit; but modern good taste objects to its freedom of speech and indiscriminating use of incident.

Epistolæ Obscurorum Virorum (Letters of Obscure Men), 1516–17. A satirical production which had a great influence in aid of the Reformation. A first part appeared in 1516, at Hagenau (but professedly at Venice), and a second in 1517. One Crotus Rubianus suggested the scheme, and probably executed the first part. The second part was from the pen of the humanist and poet Ulrich von Hutten, the same year in which the Emperor Maximilian made him poet-laureate of Germany. The plan of the letters was that of representing certain German ecclesiastics and professors as writing merciless denunciations of the morals, manners, writings, teachings, and way of life generally, of the scholastics and monks. One of these had attacked the great Hebrew scholar Reuchlin for his leaning to the Reformation; and these ‹Epistolæ› were the reply. Their circulation and influence were immense.

Essays and Reviews is a collection of seven scholarly papers upon different aspects of theological thought, written by as many well-known English divines and Biblical students. It appeared in England in 1860, and made a sensation because its writers expressed views which were then deemed radical and dangerous. Inasmuch as the writers were in several instances associated with Oxford University, the book became known as the Oxford ‹Essays and Reviews.› So great was the opposition it aroused that three of the contributors were tried and condemned by an ecclesiastical court; the decision being afterwards reversed. The influence of the volume was fruitful in drawing attention to a broader interpretation of religious truth and the methods of modern scholarship. The papers and their authors were: ‹The Education of the World,› by Dr. Frederick Temple; Bunsen's ‹Biblical Researches,› by Professor Rowland Williams; ‹On the Study of the Evidences of Christianity,› by Professor Baden Powell; ‹Séances Historiques de Genève,› ‹The National Church,› by the Rev. Henry B. Wilson; ‹On the Mosaic Cosmogony,› by C. W. Goodwin; ‹Tendencies of Religious Thought in England, 1688–1750,› by the Rev. Mark Pattison; and ‹On the Interpretation of Scripture,› by Professor Benjamin Jowett.

Household of Sir Thomas More, The, by Anne Manning, (1869,) is written in the form of the diary of the Chancellor's daughter, Margaret. The story, beginning when More is merely a private gentleman, a great lawyer, and friend of Erasmus, afterward introduces the reader to his life at court, and the prosperous days when he stood first in bluff King Hal's favor, and pathetically describes his downfall and tragic death. The record of the high-minded and cultivated Margaret presents a delightful picture of a lovely home life, and of the noble and accomplished gentleman who was its head and its inspiration. Her devotion to her father never wanes, even in the terrible hour when, after his execution, she «clasped in her last trance her murdered father's head.» The simplicity and sincerity of the author's treatment give the book an air of reality, while its faithfulness to the tone of the period makes it more historical than history.

Remarkable Providences, by Increase Mather. In 1681, when the agitation in the Massachusetts Bay Colony over the questions respecting the imperiled colonial charter was rapidly approaching a climax, and the public mind was already feverishly excited, the ministers sent out a paper of proposals for collecting facts concerning witchcraft. This resulted three years later (1684) in the production of a work by President Increase Mather of Harvard College, which was originally entitled ‹An Essay for the Recording of Illustrious Providences.› Into this book President Mather had gathered up all that was known or could be collected concerning the performances of persons supposed to be leagued with the Devil. It is rather remarkable to learn from this work that modern spiritualistic performances — rappings, tippings, trances, second sight, and the like — were well known to the grave fathers of New England, although they unfortunately looked upon them as far more serious matters than do their descendants to-day. The book also contains a remarkable collection of wonderful sea-deliverances, accidents, apparitions, and unaccountable phenomena in general; in addition to the things more strictly pertaining to witchcraft. Palfrey the historian believes that this book had an unfortunate effect upon the mind and imagination of President Mather's son, the Reverend Cotton Mather; and that it led him into investigations and publications supposed to have had an important effect in producing the disastrous delusion which followed three years later, in which Cotton Mather was so lamentably conspicuous.

Albert Nyanza, The: The Great Basin of the Nile and Explorations of the Nile Sources, by Samuel White Baker, 1866. The record of over four years' explorations in Africa, from March 1861 to August 1865, by which the geographical knowledge of the sources of the Nile was completed. Bruce, ninety years before, had found the source of the Blue Nile, and Speke and Grant were about to report finding in the Victoria Nyanza the remotest eastern source of the White Nile. Baker's explorations made known the immense lake, named by him Albert Nyanza, into the northeast corner of which the outlet stream from the Victoria empties, and out from the northern point of which the White Nile issues to flow through thirty degrees of latitude to the Mediterranean. The equatorial lake system, by which the Nile is fed for ten months in the year, became fully known when Baker had supplemented the discoveries of Speke and Grant. In a second work of great interest, ‹The Nile Tributaries of Abyssinia,› Baker completed the true story of the Nile, showing that the annual flood by which the special agriculture of the Nile valley is created, would not take place at all but for the Blue Nile and other Abyssinian branches of the main Nile. Baker spent twelve months in exploring all the Abyssinian tributaries of the Nile; and he was thus able to give an accurate account of all the sources through which nature gives to Egypt, not only a great river all the year round, but an immense fertilizing midsummer flood.

Cook's Voyages. The accounts of Captain Cook's three voyages were written by as many hands: the first by Dr. Hawkesworth; the second by Cook himself; while Lieutenant King prepared the third from Cook's notes, and completed the narrative.

The first voyage was undertaken in 1768, to observe the transit of Venus. Having made successful observations at Otaheite in the Society Islands, Cook explored the South Seas, and determined the insularity of New Zealand, which had been considered part of a great Antarctic continent. He discovered the straits named after him, and amid great dangers explored the eastern coast of Australia, hitherto unknown. In 1772 he started on a second voyage, to explore the hypothetical Antarctic continent. He investigated the specified latitudes, and sailed farther south than any previous navigator. Having satisfied himself that no such continent existed, he turned eastward and discovered New Caledonia, Georgia, and other islands. On his return he received many honors, and was elected to the Royal Society. His third voyage was in search of the Northwest Passage. Sailing about in the Pacific, he discovered the Sandwich or Hawaiian Islands; and then, having explored the unknown coast of North America, he passed through Bering's Strait, and surveyed the coast on both sides. Baffled in his attempt to reach the Atlantic, he returned to winter near Honolulu in the Sandwich Islands, where he was treacherously murdered by the natives in 1779.

The narrative is especially important because Cook was animated by the scientific spirit, and made valuable observations in many departments of science. Throughout the book appear the resources and courage of the man, and his humane discretion in dealing both with his sailors and with the savages; while its publication gave a new impetus to discovery and exploration.

Cotton Kingdom, The, by Frederick Law Olmsted. These two volumes of «a traveler's observations on cotton and slavery» were published in 1861, being compiled from three previous works on the same subject, which had originally appeared as letters to the New York Times, between 1856 and 1860. The book, written with especial reference to English readers, was dedicated to John Stuart Mill. It is intended for the class of persons that would consider ‹Uncle Tom's Cabin› overdrawn and hysterical, and deals exclusively with facts. Authorities are cited, government reports quoted, names and places specified; everything is done to make the work convincing.

Though the author began his observations in a fair and judicial spirit, he was everywhere impressed with the disadvantages of slavery. Even in States like Virginia, where slaves were generally well treated, the economic evils were great, while farther south things were much worse. The slaveholding proprietors experienced so much difficulty in managing their estates that they had no energy for public affairs. There were no good roads, and no community life existed. Though the railroad and steamboat had been introduced, they were operated in a primitive and desultory fashion, mails were irregular, and intercommunication was uncertain and precarious. Slave labor, of course, made free labor unremunerative and despised, and the poor white lived from hand to mouth on the brink of pauperism. In the cotton States the large plantations were worked with profit, but the small ones frequently failed to pay expenses. In every instance the cost of maintaining and managing the negroes was so great, and their labor so forced and reluctant, that much better results could have been obtained from free labor. In fact, had there been no other question involved, its monstrous wastefulness would have condemned slavery. But the moral evils were incalculably great. The slave was reduced, virtually, to the level of the brute, and all efforts to raise him morally and intellectually were regarded as unsafe and revolutionary. He lost the good qualities of barbarism, and gained the vices of civilization, and was deliberately made as helpless as possible. The degradation of the master was even more deplorable. His sensibilities were blunted by the daily spectacle of brutality, his moral fibre was loosened, and there was no incentive to self-control, since he was subject to no law save his own capricious will.

Not only was this book of value at the time of its publication, but it is useful at the present day. It explains how the curse of slavery retarded the industrial development of the South; and by showing the condition of master and negro before the emancipation, it affords a better comprehension of the grave problems that confront America to-day.

Journey in the Seaboard Slave States, A, by Frederick Law Olmsted, 1856, first appeared as a series of sketches in the New York Times. It is the record of a trip made by Mr. Olmsted at that period, through Virginia, North Carolina, South Carolina, Georgia, Alabama, and Louisiana, for the purpose of noting the general aspects of those States; and particularly of studying the labor and agricultural conditions in comparison with those of the North. His personal observations, enlivened with humorous and anecdotal touches, are supplemented with statistics. This «honest growler» found much to criticize. He detested slavery as an unmixed evil, and made it largely responsible for the prevailing ills. Everywhere he finds plenty of servants and no service. He is astonished at the familiar intercourse between blacks and whites, which however appears to be only tolerable to the latter as long as their mastership is recognized. He finds that the South has advanced far less in civilization than the North since the Revolution. Shiftlessness prevails everywhere. The slave system seems to enervate the whites, while rendering the blacks childish and irresponsible. It takes more of the latter than of Northern workmen to do a given piece of work. In spite of the abundance of labor, buildings remain out of repair, estates are neglected. The farming is unintelligent. There is a surprising quantity of uncultivated land, and of land needlessly impoverished by repeated plantings of the same crop. The Southern economic conditions need revolutinizing; and already Mr. Olmsted notes their instability, and anticipates the storm of civil war soon to break.

John Bull and His Island was translated from the French of «Max O'Rell» (Paul Blouet) in 1884. It is a humorous exposition of his view of English life and character, which by its paradoxes attracted much attention when it appeared. The keen-visioned author was too fond of exercising his wit to be impartial. Some of his conclusions, drawn from sensational articles in the daily newspapers, are based upon insufficient premises. He presents a caricature rather than a portrait, but draws it so cleverly that even its subject is forced to recognize his own faults and foibles. His mockery of the conceited, domineering type of Englishman, always sure that he is right and others wrong, quibbling to preserve the letter of truth while disregarding its spirit, and referring all values to a money standard, is sharp but without bitterness. He hits off the national character in startling paradox; for example, he says that every year «a sum of money is spent in Bibles and alcoholic liquors alone, sufficient to abolish pauperism and allow every freeborn Briton to live like a gentleman.» But he recognizes fairly, too, the physical, mental, and moral qualities which make the English strong; and he finds much to admire in their home life and social institutions.

Conflict of Ages, The; or, The Great Debate on the Moral Relations of God and Man. By Rev. Edward Beecher, D. D. (1853.) A work of departure from strict Calvinistic orthodoxy, in which the idea was presented of a series of ages, previous to that of the present life, and coming after it, the previous one having affected our birth here, and the one yet to come being an opportunity still open to us for overcoming evil in our natures by union with divine good. In the ‹Concord of Ages,› (1860,) and in his ‹History of Opinions on the Scriptural Doctrine of Future Retribution,› (1878,) Dr. Beecher further pursued the argument on behalf of Final Restoration.

Conflict between Religion and Science, History of the. By Dr. J. W. Draper. (1874.) One of the earliest attempts by a competent scholar to tell the story of science in its slow and difficult development in ages dominated by ecclesiastical authority. The first ventures in research aiming to penetrate the secrets of nature encountered the same opposition as magic and quack medicine; and only after long struggle against the spirit, of repression, and of persecution even, were the great steps initiating our modern science successfully taken. Dr. Draper's ardor as an advocate is on the side of science, and he presses the indictment against church antagonism to free research with great vigor and wide learning. His book is a popular one, very readable, and very instructive, with due allowance for the possibility that the final verdict may be somewhat more lenient than his towards the church.

Inductive Sciences, History of the, by William Whewell. (1837. Final edition, 1857.) The story of the progress of the physical sciences, from the earliest Greek beginnings, and from the groping physical science of the Middle Ages, down to a time now sixty years since. Although the book is relatively out of date, through the immense progress which science has made since 1837, and the greater accuracy and thoroughness with which parts of the history are known, yet the ample learning and great ability of Whewell, and the conception which he had of the progress of science, gives his work a permanent interest and value. His general ideas of science led him to supplement his ‹History› with a second work on ‹The Philosophy of the Inductive Sciences, Founded upon their History› (1840.) This second volume Dr. Whewell described as «an application of the plan of Bacon's ‹Novum Organum› to the present condition of physical science,» and as an attempt «to extract from the actual past progress of science the elements of a more effectual and substantial method of discovery» than Bacon's.

Chemistry, The New, by Professor J. P. Cooke. (Revised Edition, 1884.) A book of very exceptional value as a most interesting literary treatment of the chief principles of chemistry. It originated in a popular Lowell Institute course of lectures delivered in Boston in 1872, and published as a book in 1873, the design of which was to develop the general principles of chemistry in a systematic order, with no more description of substances and processes than the illustration of principles called for. For this presentation to popular hearers, and to readers, Professor Cooke's qualifications were higher than those of any other modern teacher of chemistry except Faraday; and his chapters, or lectures, form a book as readable as it is instructive. Ten years after its first issue, Professor Cooke not only rewrote many parts to make «a popular exposition of the actual state of the science,» but he added much new material, and left a volume of which it is not too much to say that it stands before all others as a work opening the gates of science to the general reader, and giving the story of chemistry a place in literature. For the studious inquirer it is to be placed by the side of Faraday's ‹Experimental Researches in Electricity.›

Israel, History of, by Ernest Renan. (5 vols.) The ‹Vie de Jésus,› or Life of Jesus, of the most accomplished of recent authors, the charm of which has carried its sale in France alone to over 300,000 copies, came out in 1863; and was the first of a series of seven volumes devoted to a review of the origins and early development of Christianity, down to the date in Roman history marked by the death of the Emperor Marcus Aurelius. Upon the completion of this work M. Renan set himself the task of adding, by way of introduction to his history of Christian origins, a history of the Jews; and on October 24th, 1891, he was able to write, at the close of a fifth volume, that the task was finished. There are two «books» in each of his five volumes, and the successive stages of the history are these: (1) the Israelites in their nomad state, until their establishment in the land of Canaan; (2) the Israelites as settled tribes, until the establishment of the Kingdom of David; (3) the Single Kingdom; (4) the two kingdoms; (5) the Kingdom of Judah alone; (6) the Captivity in Babylon; (7) Judæa under Persian Domination; (8) the Jews under Greek Domination; (9) Jewish Autonomy; (10) the Jewish People under Greek Domination.

As a philologist of distinction, an expert in the whole field of Semitic studies, a traveler and archæologist familiar with the scenes and the surviving monuments of Palestine, Renan brought exceptional knowledge to the work of restoring the past of the Israelite race. The freedom of his opinions led him away from traditional paths; while the warmth of his sentiment, often ardently Jewish, and the richness of his imagination, gave to the more significant pages of Hebrew story an illumination rarely found in sober history.

Jew, The, by Joseph Ignatius Kraszewski, is a story of the soil, simply told by one of Poland's best-known writers. When Jean Huba, a Polish exile, enters a tavern and swoons at the feet of the guests, Signor Firpo the landlord wishes to send him elsewhere to die; but the stranger regains consciousness, and finds himself surrounded by a motley society of Russians, Italians, Poles, Jews, Danes, and Tsigane (Gipsies), gathered at little tables enjoying themselves. A strange friendship is set on foot between Jacob Harmon, an educated Jew, and the exile Jean Huba, familiarly known as Ivas. Their conversation serves to put the reader in possession of many facts in Jewish history. Jacob undertakes to convert Ivas to Judaism; and argues well, using politics and philosophy as well as religion for illustrations. They agree to return to Poland to improve the intellectual condition of the Jews, become involved in political intrigues there, and are forced to quit the country. One or two love affairs give a slight tinge of romance to the story. The book is powerful, but possesses little interest for those readers who do not care for the ethical and ethnical questions it discusses.

Majesty, by Louis Marie Anne Couperus. This is one of the great works of modern Dutch fiction, said to be based on the life of the present Tsar of Russia, Nicholas II. Othomar, Crown prince of Liparia, is the son of the Emperor Oscar and his wife Elizabeth. He is a delicate, nervous, morbid, overconscientious boy, who loves his people, but dreads the responsibility one day to be his. Oscar, on the contrary, is confident that majesty is infallible; while Elizabeth lives in constant terror of an anarchist's bomb, not for herself, but for her husband and children. Othomar is led into a love affair by the Duchess of Yemena, a beautiful coquette, much older than himself. He falls ill, is sent away with his cousin Hermann, visits his grandfather (King of Denmark) Siegfried of Gothland, and is betrothed for state reasons to the Archduchess Valérie. He wishes to abdicate in favor of his younger brother, who however dies, and he is forced to take up his burden. Soon after his marriage, his father is assassinated and he is crowned. The story of his noble deeds (a romantic forecast) as Emperor is told in a second volume, called ‹The Peace of the World.› Couperus is the leader of the Dutch «sensitivists» who within the last fifteen or twenty years have revolutionized Dutch taste. He is still a young man, having been born in 1863. ‹Majesty› was published in 1894, and may be regarded rather as a prose poem than as a novel.

Captain's Daughter, The, by Alexander Pushkin. This story, published in 1832, narrates the adventures of a young officer and his sweetheart, during Pugachéf's rebellion, in the reign of Catherine II. Piotr Andreyevich Grinef, son of a wealthy Russian noble, joins the army, and is sent to the small fortress of Byĕlogorsk. Savelich, an old family servant, accompanies him thither, and with wonderful love and devotion acts the part of guardian angel. Captain Mironof, the commandant, a kindly old soldier, receives him with much affection and offers him the hospitality of his house; where Vasilisa his wife, good-hearted but inquisitive, oversees the affairs of the whole fortress. Piotr and the sweet-faced daughter Maria soon fall in love; but Schvabrin, the girl's rejected lover, causes the devoted pair to undergo many trials. In time, Emilian Pugachéf, a Cossack, assuming the title Peter III., arrives at the fortress with a band of insurgents, among them the traitor Schvabrin; and overpowering the garrison, captures the town. Captain Mironof and his wife are murdered, and Schvabrin, the traitor and deserter, is left in charge. Pugachéf, with unexpected gratitude, remembering a former kindness of Piotr, pardons him and permits him to leave the town, although Piotr will not swear allegiance. He goes to Orenburg with his servant; and while there receives a letter from Maria, who prays for help from Schvabrin's persecutions. Piotr rescues her, and she goes to his parents, who gladly welcome her, while Piotr joins a detachment of the army under Jurin. Here Schvabrin gives information that leads to his arrest as a spy and his sentence as an exile to Siberia. From this fate he is saved by Maria, who obtains his pardon from the Empress, and he is released in time to see Pugachéf hanged as a traitor. The author, who also wrote a serious history of the Pugachéf rebellion, gives in this delightful romance a very true account of that remarkable uprising.

Neighbors, The, by Frederika Bremer. The scene of this every-day romance is laid in Sweden, and the descriptions give a delightful glimpse into the domestic life of that country. Franziska Werner tells the story by a series of letters to a distant friend. She has lately married «Bear,» a country doctor; and the first letters describe her impressions of her new home, her neighbors, and her stepmother-in-law. «Ma chère mère,» as she is called, is an eccentric woman possessed of great ability and an iron will. Years before she and her own son Bruno had quarreled, his fiery temper had clashed with hers, and he ran from home with his mother's curse ringing in his ears. After fifteen years of dissipation, he returns under an assumed name and settles at Ramm, as a new neighbor, hoping to win his mother's forgiveness. He is discovered by Franziska and her husband; and at their house he renews his love for Serena, his childhood's friend. She is pure and good, and his passionate, stormy nature is quieted by the strength and beauty of her spiritual one. She loves him, but feels that her duty lies with her aged grandparents; and despite his violent love-making, remains firm in refusing him. At the risk of his life, Bruno saves his mother by stopping her runaway horses, and a reconciliation is brought about at last. Bruno next saves Serena's life, and they become engaged. Hagar, a Hebrew woman, who loves Bruno and has followed him to Ramm, is jealous of Serena and attempts to kill her. Failing in this she tries to take her own life, and dies confessing her sin and clearing Bruno's character. Serena and Bruno marry, and the letters again continue in a pleasant domestic vein. There are many interesting situations in the book, much poetry of thought and feeling, besides an atmosphere of country life that is most refreshing. Miss Bremer has been called the Jane Austen of Sweden.

Around the World in Eighty Days, by Jules Verne. Phileas Fogg, a respectable English gentleman of phlegmatic temperament and methodical habits, maintains, during a discussion at his club in London, that a man can travel around the world in eighty days; and to prove it, he makes a wager of half his fortune that he can do it himself in that time. The bet is accepted, and he starts the same night, taking his French servant Passepartout with him. He wins his wager, after a series of adventures in which nature, man, accident, and the novelist combine to defeat him, but are all baffled by his unfailing resource, iron will, invincible coolness, and Napoleonic readiness to sacrifice everything else to the one essential point; — everything except humanity, in whose behalf he twice risks defeat, first to save from suttee the beautiful young Hindoo widow Aouda, and second to save Passepartout from murder by a Chinese mob. His virtue is rewarded by success and Aouda.

Kate Beaumont, by J. W. De Forest, is a tale of good society in South Carolina, in the prosperous, chivalrous, slaveholding, hard-drinking, quick-shooting days before the war. The Beaumonts and McAllisters, each a powerful family, with many ramifications, have been at feud with each other for years, till at last young Frank McAllister comes back from Europe to fall in love with Kate

Beaumont. From this point the complications and perversities of the story begin. There is much incident, all throwing light on character, and helping in its evolution, and the book is extremely entertaining; while as a vivid picture of a fading civilization — a society in modern America as purely feudal as that of the Middle Ages — it is unsurpassed.

April Hopes, a novel of two young people, by W. D. Howells, was published in 1887. In the heroine, Alice Pasmer, he has portrayed the high-bred New England girl with the Puritan conscience. The hero, Dan Mavering, a Harvard graduate of good family, has this conscience to contend with in his wooing of Alice and during his engagement with her. Their most serious misunderstandings arise from the girl's ironclad code, which «makes no allowance for human nature.» The book is well written, exhibiting the author's characteristic realism of style and treatment.

Dame Care (Frau Sorge), a novel by Hermann Sudermann, was issued in 1888. The story follows the life of Paul Meyerhofer, a boy at whose cradle Care seemed to preside. He was born on the day his father's estate was sold at auction. His childhood was spent in poverty, his boyhood and youth in hard work. He had always before him the spectacle of a cowed, suffering mother; of an overbearing, shiftless father, whose schemes for making money only plunged his family in deeper misfortune. His younger sisters, when they grow up, bring disgrace upon him. To save their honor he makes enormous sacrifices; in short, his whole career is one of misfortune. The one brightness of his life is his love for Elsbeth Douglas, the daughter of his godmother. At the close of the novel it is intimated that he will marry her, and that «Dame Care,» his foster-mother, will not trouble him again. The story, written with much pathos and beauty, is a peculiar blending of realism and romanticism.

Adventures of Finette, The (‹L'Adroite Princesse; ou, Les Aventures de Finette›), a novel, by Perrault. This is the story of the three daughters of a European king, who are surnamed, on account of their characters, Babillarde, Nonchalante, and Finette. The king travels to a distant country, and all three are shut up in a tower during his absence. But a handsome knight, disguised as a beggar-woman, manages to gain an entrance, and pays court in succession to Nonchalante and Babillarde, who allow themselves to be deceived by his flattering tongue. Then he attempts to woo Finette; but she is not a bird to be caught with such chaff, and she finds an opportunity of dropping him into a trench, and so gets rid of him. In this graceful story, the author endeavors to prove that distrust is the mother of safety, just as idleness is the mother of all the vices.

Adolphe, a romance by Benjamin Constant. The story has very little incident or action. The whole plot may be summed up in a few words: Adolphe loves Éléonore, and can be happy neither with her nor without her. The beauty of the author's style and the keenness and delicacy with which he analyzes certain morbid moods of the soul, have placed this work among the masterpieces of French literature. The romance is almost universally believed to be an autobiography, in which Constant narrates a portion of the adventures of his own youth.

Around a Spring (‹Autour d'une Source›), by Gustave Droz, is a French idyl of country life in this century, charming in its truthful presentation of a village community. It was published in 1869. The hero is the Abbé Roche, a middle-aged priest in a mountain town. He is a man of noble, vigorous nature, and fine presence, with no experience of the outside world. To the long-untenanted château of Manteigney comes its count, with his pretty young wife, a rather light fashionable Parisian, whose money has enabled her husband to rehabilitate his ancestral possessions. She is a strange, alluring apparition to the priest, and he loves her, to his sorrow. She is a somewhat cynical study of a social butterfly. The attraction of the tale lies in the romantic nobility of the Abbé, the poetry with which the country scenes are depicted,— the fact that Droz was originally a painter comes out in his picturesque descriptions,— and the light touch with which the frivolous folk of the château are portrayed. The title of the story refers to a medicinal spring that is discovered on the Manteigney estate.

Crime of the Boulevard, The, a novel, by Jules Claretie, is the history of a crime which occurred in Paris, on the Boulevard de Clichy, in 1896. Pierre de Rovère is found murdered in his apartment. Bernadet, the police agent, who has a passion for photography, takes a picture of the retina of the dead man's eyes, and finds the image of a man whom he recognizes at the funeral. He arrests this person, who proves to be Rovère's dearest friend, Jacques Dantin. He is, however, not the real murderer. The mixture of pseudo-science and sensational detail in this novel is thoroughly French.

Captain Fracasse, by Théophile Gautier. The scene is laid in France during the reign of Louis XIII.; the manners, morals, and language of that age being carefully depicted. The Château de la Misère, situated in Gascony, is the home of the young Baron de Sicognac, where he lives alone in poverty, with his faithful Pierre, and his four-footed friends Bayard, Miraut, and Beëlzebub. To a troop of strolling players he offers shelter, they in turn sharing with him their supper. Falling under the charms of Isabella, the pretty *ingénue* of the troop, he accepts their kindly offer to continue with them to Paris, where good fortune may await him. Martamoro, one of the actors, perishes in the snow; and Sicognac, ashamed of being a burden to his companions, takes his place, assuming the name of Captain Fracasse, and passing through many adventures on the road. Isabella returns the love of Captain Fracasse, but will not allow him to commit a mésalliance by making her his wife.

‹Captain Fracasse,› although announced in 1840, was not published until 1863, when it met with most brilliant success. Much of the story is borrowed from the ‹Roman Comique› of Scarron.

Disciple, The (‹Le Disciple›), by Paul Bourget, in its eloquent preface, which is the best part of the book, calls upon the young men of the present to shake off the apathy that overcame the author's own generation after the disheartening siege of 1870. Without this preface, the reader would be likely to set the book down as unwholesome, and not grasp the idea that the character of the disciple is intended as a warning against the habit of analyzing and experimenting with the emotions. The boy's imagination, drawn out by the brilliant but often enervating literature that comes in the way of all university students, is further stimulated by the works of an agnostic philosopher, who treats exhaustively of the passions. The young man becomes his devoted follower, and makes a practical application of his teachings. In a family where he becomes a tutor he experiments with the affection he inspires in a young girl, and is the direct cause of her death. The philosopher, recognizing the logical outcome of his theory that the scientific spirit demands impartial investigation, even in the things of the mind and heart, feels no small remorse. His disciple escapes the vengeance of the law, only to fall in a duel with the dead girl's brother. The recluse, who according to the journals was the original of the character of the philosopher, died in Paris in 1896. Unlike the philosopher, he was a lifelong botanist, devoting all his energies to that science, so that the points of resemblance between the real and the fictitious professor are mostly external. Both lived near the Jardin des Plantes, their sole recreation consisting in looking at the animals. Both held aloof from society, never marrying, and practicing the severest economy. When an officer of the Legion of Honor sought the botanist to confer the red ribbon upon him, he found that member of the Institute on the point of cooking his dinner, and unwilling to admit him to his garret. In the story, the mice that overrun the garret, the caprices of Ferdinand, and a pet rooster kept by the *concierge*, are the only enlivening elements. But the holes and corners in the region of the Jardin des Plantes, and the exquisite vistas of the Observatory and Luxembourg Garden, have never been better described.

House of Penarvan, The, by Jules Sandeau. The scene of this semi-historical romance is laid in Brittany, and the story opens in the year VI. of the Republic. Mademoiselle René de Penarvan is living in an old château near Nantes, her only companion being the Abbé Pyrmil. They are both devoted to the glories of the ancient house; and Pyrmil is writing its history, the chapters of which René illuminates with Gothic tracery and emblazonment. She is the last of her race and will not marry. But an unexpected incident alters her resolve. The Abbé has discovered that a male heir exists,—a plain, simple-hearted youth, living on the produce of his farm and about to marry a miller's daughter. To prevent such a horrible disgrace René marries him herself, somewhat against his will. She then puts a sword into his reluctant hand and sends him to La Vendeé to fight for his legitimate king. He returns wounded, and she is prouder of him than ever. But he dies, not without telling her that he no longer loves her, for she does not really love him. She is a heroine, not a woman. She was in love with a hero, a paladin, not with the artless country boy, who only desired to live at peace. Their child, whom René cannot forgive for being a girl, grows up. Her timidity, gentleness, and simple tastes, are hateful to the proud châtelaine; and when she falls in love with a bourgeois, the mother's anger is terrible. But the daughter conceals a firm will under her modest exterior, and ultimately marries the man of her choice. René is forced to yield, and finally admits that she has not fulfilled her duties as a wife and a mother. This is the best known of Sandeau's works outside France. It contains one of his most skillfully constructed plots. The contrasted characters of René, her husband, and her daughter, show great psychological knowledge and skill. The portrait of the Abbé Pyrmil is not unworthy to rank beside that of Dominie Sampson.

Romance of a Mummy, The, by Théophile Gautier. In this remarkable novel, first published in 1856, is contained almost all then known of the life and customs of the ancient Egyptians. It will probably never be popular with the general reader, because of its too local color; and few can appreciate the amount of study necessary to write such a book. There is an exuberance of minute details about the architecture and inside decorations and furnishings of the palaces, founded on accurate studies. The author has chosen for the date of his story the time when, according to the Bible, Moses led the Israelites out of bondage; and from the same source and without any help from Egyptian records, he gives an account of the events that lead to the drowning of the host of Pharaoh in the Red Sea. The story treats of the love of Tahoser, daughter of the Theban High Priest, for Poëri, a young Jew who is steward of Pharaoh. He is in love with Ra'hel, and escapes across the Nile every night to meet his beloved, who lives in one of the mud huts where the Jews, reduced to slavery, are baking bricks in the sun for the building of the Great Pyramids, Tahoser disguises herself as a servant, and enters the service of Poëri. She swims the Nile one night, following him, and finds him with Ra'hel. Falling ill with a fever, she is cared for by Ra'hel, and upon her recovery is to be married to Poëri; but Pharaoh learns of her hiding-place and takes her to his palace. After his death she reigns, and is buried in his tomb. The papyrus, which the novelist says was found with her body, discloses the story of her life.

Mr. Poirier's Son-in-Law, by Émile Augier and Jules Sandeau. This charming little French comedy, sparkling with wit, has already become what Francisque Sarcey says it will always continue to be—a classic, but not a dry classic. It describes the old struggle between the «bourgeoisie» and the aristocracy, pointing out the weaknesses of each. Monsieur Poirier, a rich tradesman, with the ambition of ultimately entering the peerage, has bought a ruined Marquis for his daughter. The Marquis, Gaston de Presles, finds himself at first in a most comfortable position. He lives in great luxury at the expense of his father-in-law, whom he continually holds up to ridicule. At the same time he resumes his old way of life; pays scant attention to his wife, supposing that she must be uninteresting; and devotes himself to Madame de Montjoy, about whom he cares nothing. Things do not continue to go so pleasantly however. Monsieur Poirier tries to force him into a political career, which he flatly refuses. Antoinette his wife begins to appear in a new light. She twice saves his honor, once by signing herself for a debt of which her father refuses to pay the usurious interest, a second time by destroying a letter from Madame de Montjoy, of which her father had got possession. Gaston de Presles is astonished to find himself desperately in love with his own wife. She however, having discovered his intrigues with Madame de Montjoy, declares herself a widow, but relents when for her sake he promises to give up fighting a duel. The reconciliation is complete. Verdelet, an old friend of Poirier, and Hector de Montmeyran, are the other important characters. The rôle of Poirier is now taken at the Théâtre Francais by Coquelin Cadet.

Amour, L', by the noted French historian Michelet, was published in 1859, when he was sixty-one years old. In the Introduction he writes:—«The title which would fully express the design of this book, its signification, and its import, would be ‹Moral Enfranchisement Effected by True Love.›» Judged by the standards of the present day, ‹L'Amour› seems old-fashioned; its ideals of women obvious. At the time of its publication, however, it appeared revolutionary and daring. Yet it was merely an attempt to establish reverence for the physical life of woman. Her intellectual life was considered only as a kind of appendage to the physical. Michelet apparently had no other conception of woman and her destiny than as maiden, wife, mother, housekeeper. Of the end-of-the-century woman he had no foreknowledge. The conception of his work rested on a sentimental basis. It was the fruit of a philanthropic motive. He saw about him not a nation of families, but of individuals. He wished to hold before his countrymen an ideal of family life. This ideal was noble but narrow. Woman was to him a fragile plant to be cared for and cherished by man. One muscular girl playing golf would have destroyed his pretty conception, but the athletic college woman did not belong to the fifties. The work however served its purpose. As far as it went it was good. Its conception of love, though one-sided, was sufficiently in advance of contemporary thought on the subject to render the book remarkable.

Cripps the Carrier, by R. D. Blackmore. With a single exception, this is the most sensational and the least probable of Blackmore's stories. The scene is laid in Kent, and the plot hinges on the disappearance of a young heiress, and her very strange experiences. Through an agreeable way of telling it, the book is much less startling and more attractive than a bare synopsis of the plan would make it sound. The interest is sustained, and the situations are ingeniously planned. Published in 1876.

In His Name, by Edward Everett Hale, (1873,) is a story of the Waldenses, that radical religious body, which, seven hundred years ago, believed that every man should be free to read the Scriptures and to seek a personal interpretation of them. The story deals with the grievous punishments for heresy that were decreed against them by the Archbishop of Lyons. Pierre Waldo, the leader of the sect, is forced to flee the country; and his cousin Jean, a rich weaver, denies his kinship and despises his followers. But when Jean's only daughter, the apple of his eye, Félice, falls ill, it is found that only Father John of Lugio, one of the proscribed Waldenses, in hiding among the hills, has the medical skill which may save her. Jean Waldo's prejudices melt away, and he sends to entreat Father John, «for the love of Christ,» to come to his stricken house. This phrase is the password of the secretly wide-spread sect, in answer to which gates fly open, and aid comes from all sides. Félice is saved, through the ardent service of those who labor «in His name.» Round this slight framework are grouped the touching and often dramatic incidents of the story. The tone of the time is sympathetically caught, and the book is steeped in a tender and helpful religious feeling. All Mr. Hale's charm of narration characterizes it; and without didacticism, he never forgets present problems.

As It was Written: A Jewish Musician's Story, by Sidney Luska (Henry Harland). This story is as fatalistic as the Rubáiyát, though the scene is laid in modern New York. Ernest Neumann, a young violinist of great promise, but of painfully sensitive temperament, falls in love with a beautiful girl of his own race, Veronika Pathzuol, living with her uncle Tibulski, a kindly old dreamer and an unsuccessful musician, whom she supports by singing and teaching. Ernest and Veronika are shortly to be married, when she, in the absence of her uncle, is murdered in her bed. The mystery of this murder is the motive of the ensuing plot. Sombre and tragic though it is, the romance shows unusual vigor of conception and execution, and extraordinary intuitive knowledge of the psychology of an alien race.

Barabbas: A Dream of the World's Tragedy, by Marie Corelli, is briefly the story of the last days of Christ, his betrayal, crucifixion, and resurrection.

The scene opens in a Syrian prison where Barabbas, a convicted murderer and thief, is awaiting sentence. It being the feast of the Passover, according to the Law the Jews can demand the release of a prisoner. Fearful that Christ will be given up, they ask the freedom of Barabbas. Leaving his cell, he joins the crowd in the Hall of Judgment, is present on the journey to Calvary, at the crucifixion, and at its tragic ending. The crimes of Barabbas had been instigated by the wiles of Judith Iscariot, a beautiful wanton, who also prompts her brother to the betrayal of his Lord. Judas Iscariot is described as a weak-minded youth, a willing tool in his sister's hands. His self-destruction and her ruin by Caiaphas unite in driving her insane. During her madness she attempts to kill the High Priest; who however escapes, and hating Barabbas for his rivalry in Judith's affections, has him imprisoned on the false charges of attempted murder and the theft of Christ's body from the tomb. Barabbas dies in prison, after being converted to Christianity. He is depicted as a «type of Human Doubt aspiring unto Truth.»

The story is dramatically told, but gives the author's imaginary conception of persons and events rather than historic portraits. It shows, however, a certain amount of study of Jewish manners and customs. The style is florid and meretricious, appealing more to the emotions than to the reason.

Ardath, by Marie Corelli, narrates the experiences of a world-worn and skeptical poet, Theos Alwyn. In a monastery in the Caucasus he meets Heliobas — who appears also in ‹A Romance of Two Worlds.› Here Alwyn is permitted to hold brief conversation with his spiritual affinity, «God's maiden, Edris.» On the field of Ardath near Babylon, whither he goes at the suggestion of Heliobas, to enter upon a strange novitiate, he sees himself in a vision, in Al-Kyris the Magnificent, a glorious ancient metropolis, where his adventures are many and varied. Retaining only an intermittent consciousness of his former personality, he takes up his abode with Sah-lûma, the imperious, egotistic poet-laureate, and shares his epicurean pleasures. The story is a study in re-incarnation, written in the style characteristic of the author.

Arius the Libyan, by Nathan Chapman Kouns, is «an idyl of the primitive church» in the third and fourth centuries. In his native Cyrene, Arius is reared a devout Christian. Thoroughly educated in Greek, Latin, and Hebrew, he early turns to the critical study of the Scriptures. When he is sixteen, he and his father, Ammonius, rescue from drowning an Egyptian lady, Hatasa, and her daughter Theckla, who eventually become converts; and there is a love affair, but as Theckla disappears wholly at the end of the first book, it has no structural importance to the story. The real subject is the struggle for supremacy between the Eastern and Western Empires, under the emperors Licinius and Constantine and the conflict in the Church over the differing views of the Trinity. Arius is the protagonist on one side; and Athanasius, a brilliant young archdeacon, is secretly employed by Constantine to crush him. After Constantine has vanquished Licinius (thus establishing the supremacy of the Western Empire), and founded Constantinople, the council of Nice is called to overthrow Arius. Arius, refusing to subscribe to the Nicene creed, is banished to Illyricum. Finally Constantine recalls him, but too late. Many pages are devoted to theological questions, the historical characters serving to explain them. The book shows accurate knowledge, both historical and theological, and is well written; but its value is that of an accurate treatise on certain disputed dogmas, with correct antiquarian illustrations, rather than that of a historic romance.

Anastasius; or, MEMOIRS OF A MODERN GREEK, WRITTEN AT THE CLOSE OF THE EIGHTEENTH CENTURY, by Thomas Hope: 1819. The author of this romance, a rich retired merchant, woke one morning, like Byron, to find himself famous. He was known to have written some learned books on furnishing and costume; but ‹Anastasius› gave him rank as an accomplished painter of scenery and delineator of manners. The hero, a young Greek ruined by injudicious indulgence, is an apostate, a robber, and a murderer. To avoid the consequences of a disgraceful love affair, he runs away from Chios, his birthplace, and seeks safety on a Venetian ship. This is captured by the Turks, and Anastasius is haled before a Turkish magistrate. Discharged, he fights on the side of the Crescent, and goes to Constantinople, where he resorts to all sorts of shifts for a livelihood,—jugglery, peddling, nostrum-making; becomes a Mussulman, visits Egypt, Arabia, Sicily, and Italy. His adventures «dizzy the arithmetic of memory»: he goes through plague and famine, battle and accident, and finally dies young, a worn-out and worthless adventurer. He is a man of the world, and through his eyes the reader is made to see the world that he lives in. The book has passages of great power, often of brilliancy and wit; but it belongs to the fashion of a more leisurely day, and is now seldom read.

Daughter of Heth, A, a novel, by William Black, was published in 1871. It is the story of a child of sunny France, transplanted into the bleak uncongenial atmosphere of Scotland. Catherine Cassilis, familiarly called Coquette, is the daughter of a Scotch father and French mother. On the death of her parents she is intrusted to her uncle, the minister of Airlie. There her unselfishness and eagerness to harmonize herself with her new surroundings win her universal love. Her story has, however, a tragic ending. From beginning to end the «dour» atmosphere of a Scotch hamlet is seen to darken the sunshine of Coquette's sunny disposition, and to prophesy a future of shadow.

Green Pastures and Piccadilly, by William Black. The story begins in England, and ends in America, the time being about the year 1875. Hugh Balfour, M. P., a young reformer, busies himself with politics to the neglect of his London business and his newly wedded wife (whom he really loves); until the latter, thinking their marriage has been a mistake, asks for a separation. «Your life is in your work,» Sylvia says: «I am only an incumbrance to you.» He is stunned at first by her unexpected demand, but finally proposes that the separation be only experimental and temporary. Accordingly she goes away to America for a tour with a party among which are the Van Rosens, friends of the Balfours, who have inherited a large property in Colorado. While traveling in the United States, Sylvia hears through the newspapers that her husband's business has gone to smash, and infers that his political prospects are blasted. All her love reasserts itself, and she cables, asking if she may return to him. He replies with the announcement that he is coming to her, a happy reunion ensues, and the pair take up a new career in Colorado, where Balfour is offered the stewardship of the Van Rosen ranch. The action of the last half of the story is delayed by a description of the American tour, as is the first half from being largely given over to accounts of political wire-pulling. But the descriptions of nature are delightful, and few readers object to the leisurely pace of the story. It was published in 1877.

Autobiography of a Slander, The, by Edna Lyall. The slander is born in a small, dull English country town, called Muddleton, in the summer of 1886. It is introduced to the world by an old lady, Mrs. O'Reilly, a pleasant, talkative woman, who imagines it and puts it into words over the teacups to her young friend Lena Houghton. «I assure you, my dear,» she says, «Mr. Zaluski is nothing less than a Nihilist.» Sigismund Zaluski, a young Polish merchant of irreproachable character, has recently come to Muddleton, achieved an instant popularity in its society, and won the affections and promised hand of Gertrude Morley, one of the village belles. Miss Houghton repeats this slander to the young curate, who, jealous of the Pole's success, tells it to Mrs. Milton Cleave, his gossipy hostess, who writes it to a friend in London. It makes its next appearance at a dinner party, where, with the additions it has gained, it is related to a popular novelist. Struck with its dramatic possibilities, he repeats it to a friend at the Club, where it is overheard by an uncle of Gertrude, who writes to St. Petersburg to find out the truth. By this time, in addition to being a Nihilist, the young Pole is an atheist, an unprincipled man, besides being instrumental in the assassination of the Czar. The letter is found by the police; and Zaluski, returning to St. Petersburg on business, is arrested, and dies in a dungeon. The story is strongly told, its probabilities seeming often actual facts. It needs no commentary; its truth is epitomized in the apt quotation of the author: «Of thy words unspoken thou art master: thy spoken word is master of thee.»

Head of a Hundred, The, by Maude Wilder Goodwin, narrates the adventures of Humphrey Huntoon, a young physician, who goes to Virginia in 1619 to seek his fortune. Captain Chester, master of the ship on which he sails, is an old friend; and to him Huntoon tells the story of his love for Elizabeth Romney, a high-born beauty in Devonshire, and of her scornful rejection of his suit. Huntoon settles at Jamestown and there meets John Porey, Secretary to Governor Yerely, who informs him of the coming of twenty maids sent out by the Virginia Company to make wives for the settlers. Among them is Elizabeth Romney, who has left home to avoid entering into an uncongenial marriage. Huntoon is called to tend her broken arm, and they meet with mutual surprise. At this point in the story, Huntoon and Porey are sent to visit the King of Accomac; and after exciting adventures, return to Jamestown in triumph. Here they find a number of blacks, the first slaves imported into America; Huntoon learns with resentment that a wild fellow, Henry Spelman, has bought one of the blacks and sent him as an offering to Elizabeth. Huntoon and Spelman quarrel and a duel is the result. Elizabeth meanwhile is cold and friendly by turns; but just as the lovers are on the point of an explanation, Huntoon is appointed Head of Flower da Hundred, and leaves Jamestown. He does not see Elizabeth for three years, until the famous Indian massacre of 1622 drives her with other refugees to seek shelter in Flower da Hundred. Here her shrewd device foils the savages; she and Huntoon meet, all is explained, and the story ends happily.

Sir George Tressady, by Mrs. Humphrey Ward, is in some sense a sequel to ‹Marcella,› since that heroine's life after marriage is traced in it, and she is the central character of the story. It was published in 1896, two years after the earlier book. Its hero, however, is Tressady, a young baronet and owner of an iron mine. He becomes engaged to a pretty, light chit of a girl, and marries her, without any deep feeling of love or serious consideration of the bond. He then falls under the influence of Marcella, now Lady Raeburn, who likes him and hopes to win his political support for her husband, Aldous Raeburn, a prominent statesman. The feeling deepens to love on Tressady's side; but he is saved from himself by the nobility of Marcella, who gently rebukes her lover and is steadily loyal to Aldous. Through her mediation a better relation is established between Tressady and his wife, who is soon to become a mother. But Tressady's career is brought to an untimely and tragic close. During the labor troubles in his mines, he descends a shaft and is killed in an explosion. Burning questions of politics and political economy are ably handled in the story, which also, as a chief motive, deals with woman's relation to politics and public place. On the whole, it is of a more sombre cast than ‹Marcella›; but it is very interesting, and strong in its grasp of modern life and its presentation of modern problems. The portrayal of the relation of Marcella and Lord Raeburn, as husband and wife, is nobly ideal.

Fool of Quality, The, a curious novel by Henry Brooke, published originally in five volumes (1760–77), was considered of such spiritual value by John Wesley, the founder of Methodism, that he prepared a special edition of it for the use of his followers. Its author, an Irishman, had been a courtier and man of the world before he became a recluse. He had known Pope and Sheridan and Swift, who had prophesied for him a brilliant career. He had been a favorite of the Prince of Wales, and had mingled intimately with the statesmen of the day. His life, extending from 1706 to 1783, coincided with what was most peculiarly of the essence of the eighteenth century.

‹The Fool of Quality› is a novel without a plot, or rather with no definite scheme of action. It is concerned in the main with the boyhood and youth of Harry, second son of the Earl of Moreland, dubbed by his parents the «fool,» because he appeared to be of less promise than his elder brother. He is brought up by a foster-mother. After some years his parents discover that so far from lacking intellect, he is a child of unusual precocity and promise. The novel relates how this promise was fulfilled. There are, however, many digressions from the main line of the tale. The author moralizes, puts long moral anecdotes in the lips of his characters, and holds imaginary conversations with the reader. These anecdotes and conversations are chiefly on the power and wisdom and goodness of the Creator. Towards the close of the book its mysticism becomes exceedingly exalted and visionary, suggesting the author's acquaintance with the teachings of the German mystic, Jacob Boehme. The work as a whole is hardly capable of holding a modern reader's interest. It had, however, no mean place in the popular fiction of the eighteenth century, and so modern a thinker as Charles Kingsley thought it a book well worthy of a new edition, to which he contributed a laudatory preface in 1859.

Hurrish: A Study, by Emily Lawless. This is a picture of life on the west coast of Ireland, wild and sad as is that barren iron land itself. Horatio, or Hurrish O'Brien, the big, kindly, simple farmer, gives poor, pretty Ally a home, and is a father to weak, vain Maurice Brady; but he becomes the victim of fate. His fierce old mother is an ardent patriot. They live in the midst of Fenians, but he will not strike a blow for rebellion. Maurice Brady's brutish brother Mat, hated by all, shoots at Hurrish from his hiding-place; Hurrish strikes one blow in self-defense, kills him, and is betrayed to the police by Maurice. Hurrish is tried and acquitted, but Maurice murders him in spite of Ally's warnings. Ally, though betrothed to Maurice, loves Hurrish without knowing it. Hurrish, in his devotion to Maurice, acquits him on his death-bed. Ally becomes a nun; Maurice goes to America, where he makes a fortune, but is shunned by his countrymen as an informer and a traitor. Hurrish's memory is cherished in his native village. This capital picture of Irish character, with all its weaknesses, inconsistencies, and superstitions, was published in 1886,—the writer's first book, and giving her high rank among Irish novelists.

Grif, by B. L. Farjeon, published in 1870, is a vivid study in plebeian Australian life. A homeless waif, wandering about the streets of Melbourne, Grif is led by Alice Handfield to honesty and a noble, though always struggling, life of self-sacrifice. Alice is the brave young wife of Dick Handfield, whose failures have brought them to miserable poverty. Disowned by her wealthy father, Matthew Nuttall, so long as she clings to her weak husband, now fallen into the clutches of a gang of criminal bush-rangers, Alice makes her sorrowful way, ever befriending and befriended by the faithful Grif, whose rough beauties of character are well indicated. Resolved to lead a better life, Dick leaves home for the gold fields. Here he is entrapped by his old pals, and a false charge of murder is raised against him, which Alice and Grif disprove. Nothing can be more touching than the untaught self-sacrifice of Grif, who, when dying from a wound received from one of the gang, bears false witness in order to save Dick from the charge of murder, which Grif knows to be unfounded, yet from which he fears Dick cannot otherwise be freed. And thus brighter days dawn for all.

The characters are drawn with a knowledge of human nature, and a nice appreciation of the social forces that constrain many lives to squalor and sin, which under happier conditions might have been virtuous. In sentiment, the author is a disciple of Dickens.

Carlingford. The general title of ‹Chronicles of Carlingford› covers a number of tales and novels by Mrs. Margaret Oliphant, which have no direct sequence or continuous plot, but which have more or less connection through the reappearance of some of the same characters. These novels—which can hardly be called a series, but rather a group—include ‹Salem Chapel,› ‹The Rector,› ‹The Doctor's Family,› ‹The Perpetual Curate,› ‹Miss Marjoribanks,› and ‹Phœbe Junior.› The earliest to appear was ‹Salem Chapel,› which was published anonymously in 1863, but was readily attributed to Mrs. Oliphant, who had then been for fourteen years before the public as a writer, and whose style was recognizable. ‹Salem Chapel› holds perhaps the foremost place among the Chronicles, having a strong dramatic interest in addition to that which it possesses as a tale of English middle-class life. Carlingford is a country town; and its chronicles are for the most part those of ordinary persons, set apart by no unusual qualities or circumstances. The portraits of these people are vividly drawn, with humor and delicacy as well as strength. The vicissitudes in the ministry of Arthur Vincent, preacher in the Dissenting Salem Chapel, form the framework of the tale. The hopeless infatuation of Vincent for Lady Western, and the temptation of Mildmay, Lady Western's brother, constitute the romance and tragedy of the story. Mr. Tozer, the rich dealer in butter, who is the financial pillar of the Dissenting chapel; his pretty but vulgar daughter Phœbe, who is more than half in love with the handsome young minister; Dr. Marjoribanks, the old country doctor; Dr. Rider, his younger successor, and in some sense his rival; Mr. Wentworth, the curate of St. Roques; the Wodehouse family,—all the many dwellers in Carlingford who appear and reappear through these tales,—become familiar acquaintances of the reader. A great charm of these novels is the distinctness with which each character is portrayed, and the individuality which is preserved for each among the large number introduced in the action.

Agnes Surriage, by Edwin Lassetter Bynner. A historical novel of colonial times; the action at first is in and about Boston, afterwards in Europe. Henry Frankland, newly appointed royal collector of customs, arrives at Boston, and is cordially received. Officially visiting Marblehead, he encounters Agnes Surriage, a barefooted young inn servant, and is struck by her beauty and the richness of her voice in singing. A chance reference in a letter from Sir Horace Walpole inspires him with the idea of rescuing Agnes, and educating her for the opera stage. Attending a supper party at Governor Shirley's, he enlists Mrs. Shirley's sympathies, and she consents to receive and educate his protégée. This is the beginning of Agnes's love for Frankland, a dramatic incident of which is connected with the great earthquake of Lisbon. Among the *dramatis personæ* are Governor and Mrs. Shirley, the Hutchinsons, the Vassalles, the artists Smybert and Copley, Sir Horace Walpole, George Selwyn, and others. The main events and personages are strictly historical; the scenes and surroundings are accurately studied, especially Marblehead with its quaint dialect and curious characteristics. Published in Boston, 1886.

Battle of Dorking, The, by Charles Cornwallis Chesney. This little skit appeared first in Blackwood's Magazine in 1871, and has since been reprinted under the title ‹The Fall of England.› After the ignominious defeat of the French at Sedan, Colonel Chesney, professor of military history at Sandhurst, foresaw a similar fate for his own country unless it should reorganize its army. He urged vigorous measures of reform; and as the necessity for these was not perceived by the country at large, he contributed to the press various articles, both technical and popular. Among the latter was this realistic and matter-of-fact account of an imaginary invasion of England by a foreign power. The fleet and army are scattered when war is declared, but the government has a sublime confidence that British luck and pluck will save the country now as hitherto. To universal surprise and consternation, the hostile fleet annihilates the available British squadron, and the enemy lands on the south coast. Volunteers are called out, and respond readily; but ammunition is lacking, the commissariat is unorganized, and the men, though brave, have neither discipline nor endurance. The decisive battle is fought at Dorking, and the British are routed in confusion. Woolwich and London are in the hands of the enemy, and England is compelled to submit to the humiliating terms of the conqueror. She is stripped of her colonies, and pays a heavy war indemnity, all because power has come into the hands of the rabble, who have neither foresight nor patriotism to preserve the liberties of their country. The book was widely read and quoted in its day, though hardly remembered now.

Beauchamp's Career, one of George Meredith's novels. (1876.) This story presents a complex network of social and political problems, in which the chief figures are enmeshed. Nevil Beauchamp, the hero, is a young English naval officer, of distinguished lineage and aristocratic environment and traditions. But he takes little pride in these accidents of fortune. With the temper and ambition of a martyr, he is prepared to sacrifice himself or his caste to the interests of his country. In Venice he meets a French girl, Renée de Croisnel, whose father has betrothed her to the middle-aged Marquis de Rouaillat. Nevil and Renée fall in love. Beauchamp, with characteristic impetuosity and lack of humor, urges that the larger interests of humanity condemn the proposed marriage as a sin against nature, and that it is her sacred duty to accept him. Renée remains unmoved in the conviction that her duty to her father is paramount. The passionate lover descends by an entirely natural process into the fanatical politician. On his return to England he falls under the influence of the radical, Dr. Shrapnel (an enthusiastic advocate of the rights of the democracy), and of his adopted daughter, Jenny Denham. He has many sharp and bitter conflicts with his own people. They are ultra-conservative, he is a radical and a republican. Always ready for sacrifice and indifferent to ridicule, often blundering, his intellect being weaker than his impulses, he yet succeeds in preserving a certain dash and distinction even in the midst of his failures. Renée presently leaves her husband to come to England and throw herself into his arms; but is foiled by the ready wit of Rosamund Culling, the housekeeper of Beauchamp's uncle. Eventually the young radical makes a loveless marriage with Jenny Denham. Shortly after, he is drowned in saving the life of a nameless little urchin in the harbor of Southampton. The book is sad, as the story of all unfulfillment is sad; but it represents Meredith's most striking qualities.

Gabriel Conroy, by Bret Harte. (1876.) In this, the longest of Bret Harte's novels, the scene is laid in California during the forties and fifties, and affords vivid pictures of life at a mining camp. The story opens in the California Sierras, where Captain Conroy's party of immigrants, lost in the snow, are dying of starvation and cold. Among them are Grace Conroy, the heroine; her brother and sister, Gabriel and «Olly»; Arthur Poinsett, an adventurous young fellow of high social standing, who is traveling under the name of Philip Ashley, and who has fallen in love with Grace; Dr. Devarges, a famous scientist, who, before he dies, bestows upon Grace the title to a silver mine which he has discovered; and Mr. Peter Dumphy, who spies upon the dying scientist, and afterwards tries to profit by his eavesdropping. A few of the party are rescued, among them Grace and Philip. Complications arising out of her inheritance, and other mining claims, afford an intricate and interesting plot, which a number of vividly conceived characters develop. So exciting and rapid is the action that the book would be classed among sensational novels, but for its artistic treatment and high literary quality. A great many personages are introduced, among them Doña Sepulvida, who is one of the author's best female characters. In this novel, as in most of Bret Harte's works, are vivid imagination, strong local color, dramatic dialogue, daring humor, and much keenness of perception; but most readers have preferred the author's short stories.

Ambitious Woman, An, a novel by Edgar Fawcett, appeared in 1883. It is a keen yet sympathetic analysis of an American female type whose dominant trait is social ambition. Claire Twining is reared in the ugly poverty of a Brooklyn suburb. She is clever, capable, with a great desire for the luxuries of life. Through the good offices of a schoolmate she gains a social foothold. If Claire's transformation seems a little sudden, there is yet much genuine strength in the story and much truthful observation of city life in New York.

The New Priest of Conception Bay, by Robert Traill Spence Lowell. (1858.) The writer was a brother of James Russell Lowell, and preached for some years at Bay Roberts, in Newfoundland (Peterport in ‹The New Priest›). It tells us of the fishing, the wrecks, and the feuds between Protestants and Catholics, which make up life in that bleak region. There are two stories: that of Mrs. Barrè, and that of Lucy Barbury, Skipper George's lovely daughter. Mrs. Barrè's husband has left her to become a Catholic (the new priest), but in time sees his error, and returns to Protestantism and his wife. Just as they are about to be reunited he perishes in a snow-storm. Lucy's lover, studying for the priesthood, abjures his vows for her sake. She is taken from her sick-bed by nuns, escapes, hides on board a vessel bound for Madeira, and is brought home at last, after priests and nuns have been tried for her murder. A comic element is supplied by Bangs, the Yankee, who feigns a desire to study Catholicism.

Annie Kilburn, a novel of New England life, by W. D. Howells, was published in 1888. Its heroine, a woman in her later youth, returns to her native New England village after a prolonged sojourn in Rome, terminated by the death of her father. Her foreign environment has unfitted her for sympathetic residence with the friends of her girlhood, yet it has not diminished the insistency of her Puritan conscience. She does good with malice prepense, and labors to be a power for well-being in the community. Her acquaintance with a fervid young minister increases her moral intensity. She makes many mistakes, however, and grieves over them with feminine uselessness of emotion. At last she finds her balance-wheel in Dr. Morrell, a healthy-minded man. Annie is an excellent portrait of a certain type of woman. Her environment, the fussy «good society» of a progressing New England village, is drawn with admirable realism; while the disintegrating effect of the new industrial order upon the older and simpler life of narrow ambitions and static energy is skillfully suggested.

Griffith Gaunt, by Charles Reade. Griffith Gaunt, a gentleman without fortune, marries Catharine Peyton, a Cumberland heiress, who is a devout Roman Catholic. After living happily together for eight years, the couple—each of whom has a violent temper, in the husband combined with insane jealousy—are gradually estranged by Catharine's spiritual adviser, Father Leonard, an eloquent young priest. Griffith discovers his wife and Leonard under apparently suspicious circumstances; and after a violent scene he rides away, with the intention of never returning. He reaches an inn in an adjoining county, where he is nursed through a fever by the innkeeper's daughter, Mercy Vint. Assuming the name of his illegitimate brother, Thomas Leicester, to whom he bears a superficial resemblance, he marries Mercy. Returning to his old home to obtain a sum of money belonging to him, he is reconciled to Catharine by her earlier adviser, Father Francis. Under a false pretext he goes back to the inn to break with Mercy; but finding it more difficult than he had anticipated, he defers final action, and returns to Cumberland. Here he is received by Catharine with furious reproaches and threats against his life; his crime having been disclosed to her through the real Leicester, and her maid Caroline Ryder. Griffith disappears; a few days after, a body that is discovered in the mere near the house is indentified as his. Mrs. Gaunt is indicted for his murder, and pleads her own cause. The trial is going against her, when Mercy appears and proves that Griffith is alive, and that the body is that of Leicester. Griffith and Catharine are again reconciled, and Mercy marries Catharine's former lover, Sir George Neville. The scene is laid in the middle of the eighteenth century. The book was harshly criticized, both in England and America, on account of its so-called immoral teachings; but a more sober judgment has given it a high place among Reade's novels. It was dramatized by Daly in 1866, and later under the title of 'Jealousy,' by the author himself.

Great Shadow, The, by A. Conan Doyle. No more thrilling epoch of the world's history could well be chosen as the setting and background of a tale than that here employed by Mr. Doyle. Although this is by no means a narrative of Napoleon, yet such is the connotative force of the author's words that we feel the sinister personality of the Emperor, reflected in one of his powerful officers, darkening even the homes of a little village in the Scottish lowlands; for the Great Shadow is that which the fear of the terrible Frenchman cast over Europe for twenty awful years. How it came about that two unknown Scotch lads assisted at the final lifting of that shadow from off the nations is the theme of Mr. Doyle's tale; for this is a story of Waterloo. When Jack Calder, of West Inch near Edinburgh, is eighteen years old, his orphan cousin, Edie, comes to make her home with his family. As a child she has been a strange, wild girl with captivating ways. Now, more beautiful, her conquest of the boy is a matter of days only, and they are engaged to be married. At this moment Jack's friend, Jim Horscroft, appears upon the scene, and young Calder finds himself jilted. But now,—shortly after the battle of Leipsic,—while Horscroft is at Edinburgh working for his doctor's degree, a Frenchman who calls himself De Lapp appears. A man of stern and moody manners, he has a fascinating personality, thanks to his mysterious past. Edie spends long hours listening to his tales of war and adventure in foreign lands. In short, Jim comes back to find his fiancée fled with the French officer, who is hastening to join the Emperor, now returned from Elba.

In the thick of the fight at Waterloo, Horscroft and his successful rival go down in a mutual death-lock; and Jack, hurrying on with the Allies to Paris, again sees Edie. She talks to him a moment in her old familiar way, and then leaves him. A month after, he learns that she has married a certain Count de Breton. The admirable strength and restraint of this story, its faithful study of character, and its constant suggestion of the terror and apprehension that for a score of years enveloped Europe like a black atmosphere, give ‹The Great Shadow› a first place among Conan Doyle's stories.

Napoleon Bonaparte, The Life of, by William Milligan Sloane, professor of history in the University of Columbia, appeared serially in the Century Magazine in 1894-96, and in four volumes in 1897. While the author began his task with the consciousness that «Napoleon's career was a historic force, and not a meteoric flash in the darkness of revolution,» he has not attempted to enter into the labyrinth of a general history of the times, except as a necessary background for his portraiture. He carries the reader in narrative over the now well-trodden path from Corsica to St. Helena, with a scholar's precision as well as a lively interest, and in a way to dissolve the illusions and establish the facts of the Napoleonic period. In accomplishing this purpose, Professor Sloane has had the great advantage of adding to his abilities as a historian the invaluable factor of an impartial mind. He has drawn the most prominent figure of the French revolutionary times with an American perspective, entirely free from the prejudices and passions that still survive in Europe. For English readers this is the most important book yet written about Napoleon. The author spent many years in preparation for it, in the libraries of this country, of Paris, and of London, and visited the scenes of the hero's military activity. The most original portion of this monumental work is the study of Napoleon in his Corsican home, and the demonstration that the man was already prefigured in the unruly boy. This careful study of the youth of this military genius does more to illuminate his subsequent career than any other investigation that has been made. The boy was literally the father of the man. The author gives a striking summary of his character as he was at the age of twenty-three: «Finally there was a citizen of the world, a man without a country: his birthright was gone, for Corsica repelled him; France he hated, for she had never adopted him. He was almost without a profession, for he had neglected that of a soldier, and had failed both as an author and as a politician. He was apparently, too, without a single guiding principle; the world had been a harsh stepmother, at whose knee he had neither learned the truth nor experienced kindness. He appears consistent in nothing but in making the best of events as they occurred. . . . He was quite as unscrupulous as those about him, but he was far greater than they in perspicacity, adroitness, adaptability, and persistence.»

Abbé Constantin, The, by Ludovic Halévy. The great estate of Longueval, consisting of the castle and its dependencies, two splendid farms and a forest, is advertised for sale by auction. The Abbé Constantin, a generous, genial, self-sacrificing priest, who has been thirty years the curé of the little village, is disconsolate at the thought that all his associations must be broken up. His distress is increased when he learns that the whole property has been bought by an American millionaire. He is about to sit down to his frugal dinner in company with his godson Lieutenant Jean Renaud, the orphaned son of the good village doctor, when his vicarage is invaded by two ladies who have just arrived by train from Paris. On their arrival the plot hinges; simple as it is, it has a great charm, and the style is delightful. It sparkles with light and graceful epigrams: «The Frenchman has only one real luxury—his revolutions.» «In order to make money the first thing is to have no need of it.» «It is only the kings of France who no longer live in France.» «The heart is very little, but it is also very large.» «Love and tranquillity seldom dwell at peace in the same heart.» First published in 1882, it has had more than one hundred and fifty editions and still enjoys uninterrupted popularity both in France and in English-speaking countries.

Abbé Daniel, The, by André Theuriet. The chief characters of this novel are but four. The priest himself, having graduated from the Seminary, returns to his little domain of Les Bruasseries with the hope of marrying the beautiful Denise, his cousin, the heiress of Les Templiers. He is disappointed in his hope, but lives to see his adopted son and namesake marry the daughter of Denise. The story is an idyl of French labor and love, written in a graceful and charming way, and containing delightful pictures of rustic life.

Abbé Tigrane, The, a story of dissension in the Catholic priesthood of France, appeared in 1873; its author, Ferdinand Fabre, having studied for the ministry. The scene is laid in the neighborhood of the Cathedral and Diocesan Grand Seminary of Lormières, about 1865. The Abbé Capdepont, nicknamed «Tigrane» (tigerish), for his ferocity, is an ambitious priest of peasant birth, whose primitive passions are continually breaking through the crust of education and discipline. He has risen to the place of Father Superior, and aspiring to the bishopric, cannot forgive Monseigneur de Roquebrun who receives it. The bishop, good and sincere, but of a fiery temper, tries in vain to conciliate Tigrane. This story, extremely dramatic, well wrought out, and dealing with obvious passions and interests, was very popular, and won Fabre the sobriquet of the «Balzac of the clergy.»

Book of Martyrs, The, by John Foxe, sometimes known as the ‹History of the Acts and Monuments of the Church,› was first published in Latin in 1554, when the author was in exile in Holland. The first English edition appeared in 1563. By order of the Anglican Convocation meeting in 1571, the book was placed in the hall of every episcopal palace in England. Before Foxe's death in 1587 it had gone through four editions.

This strange work kept its popularity for many years. The children of succeeding generations found it a fascinating story-book. Older persons read it for its noble English, and its quaint and interesting narrative.

The scope of the ‹Book of Martyrs› is tremendous. The author calls the roll of the noble army from St. Stephen to John Rogers. From the persecutions of the early Church, he passes to those of the Waldenses and Albigenses, from these to the Inquisition, and from the Inquisition to the persecutions under English Mary. Foxe, as a low-churchman, was strongly prejudiced against everything that savored of Catholicism. His accounts are at times overdrawn and false. The value of the work, however, does not lie in its historical accuracy, nor in its scholarship; but rather in the fervent spirit which inspired its composition.

He writes, in conclusion, of the unknown martyrs: «Ah, ye unknown band, your tears, your sighs, your faith, your agonies, your blood, your deaths, have helped to consecrate this sinful earth, and to add to its solemn originality as the battle-field of good and evil of Christ and Belial.»

Coverdale's Bible. (1535.) The first complete English Bible, being the earliest translation of the whole Bible into English. The Psalms of this translation are still used in the Book of Common Prayer, and much of the rare quality of our most familiar version is due to Coverdale. Born in Yorkshire in 1488, and educated at Cambridge, Miles Coverdale was able to contribute to English popular literature a version of the Bible «translated out of Dutch and Latin,» before a translation from the original tongues had been attempted. He superintended also the bringing out in 1539 of the first ‹Great Bible›; and the next year edited the second ‹Great Bible,› known also as ‹Cranmer's Bible.› He is supposed to have assisted in the preparation of the ‹Geneva Bible,› (1560), which was the favorite Puritan Bible, both in England and in New England.

American Sacred Song, The Treasury of, by W. Garret Horder (1897). An Oxford University Press publication, to accompany Palgrave's ‹Treasury of Song.› It is a classic in the choice character of the religious verse gathered into its pages, and in the full and careful presentation which it makes of American work in this interesting field.

Conventional Lies of Our Civilization, by Max Nordau. Max Nordau was twenty-nine years old, when in 1878 he began to publish the results of his extensive travels and his observations of life. ‹Conventional Lies,› his first real study of social pathology, was issued in 1883, and in ten years passed through fifteen editions, in spite of the fact that by imperial mandate it was suppressed in Austria on its first appearance, and later in Prussia. The author, in his preface to the sixth edition, warns people not to buy his book in the belief that from its suppression it contains scandalous things. «I do not attack persons, either high or low, but ideas.» The book, he had asserted in an earlier edition, is a faithful presentation of the views of the majority of educated, cultivated people of the present day. Cowardice, he thinks, prevents them from bringing their outward lives into harmony with their inward convictions, and they believe it to be worldly policy to cling to relics of former ages when at heart they are completely severed from them. The Lie of Religion, of Monarchy and Aristocracy, the Political, Economic, and Matrimonial Lies, are those which Nordau chiefly attacks.

It is form, however, not substance, which he usually criticizes; as in the case of religion, where he says that by religion he does not mean the belief in supernatural abstract powers, which is usually sincere, but the slavery to forms, which is a physical relic of the childhood of the human race.

«Very seldom,» he says, in discussing monarchy, «do we find a prince who is what would be called in every-day life a capable man; and only once in centuries does a dynasty produce a man of commanding genius.» In the case of matrimony his plea is directed not against the institution, but in favor of love in marriage, as distinguished from the marriage of convenience. Nordau's judgments are often based on insufficient foundation; and he is inclined to be too dogmatic. Yet he is not wholly an iconoclast; and he believes that out of the existing egotism and insincerity, humanity will develop an altruism built on perpetual good-fellowship.

Light that Failed, The, by Rudyard Kipling, appeared in 1890, and was his first novel. It is a story of the love of Dick Heldar, a young artist, for Maisie, a pretty, piquant, but shallow girl, brought up with him as an orphan. Dick goes to the Soudan during the Gordon relief expedition, does illustrations for the English papers, gains a true friend in Torpenhow, a war correspondent; and winning success, returns to London to enjoy it. But a sword-cut on his head, received in the East, gradually brings on blindness; and he tries heroically to finish his masterpiece, a figure of Melancolia, before the darkness shuts down,— the scene in which he thus works against the physical disability which means ruin, being very effective. When blindness comes, he is too proud to let Maisie know; but Torpenhow fetches her, and she shows the essential weakness of her nature by not standing by him when he is down in the world. Heart-broken, he returns to the British army in the East, and is killed as he sits on a camel fully exposed to the enemy's fire, as he desired to be. The sketch of the early friendship and love of Dick and Maisie, the vivid scenes in the Soudan, the bohemian studio life in London, and the pathetic incidents of Heldar's misfortune, are portrayed with swift movement, sympathetic insight, and dramatic force. The relation between Dick and Torpenhow runs through the tale like a golden strand. The dénouement here described is that of the first version, and preferred by Kipling; in another version Maisie remains true to Dick, and the novel ends happily.

Emilia Wyndham, by Mrs. Marsh, 1846, is a story of fashionable London life, about 1820. Colonel Lennox, a brilliant young officer, loves Emilia Wyndham, a country gentleman's daughter; but neither of them having money, he goes on a campaign without offering his hand. The father becomes a bankrupt, and for his sake she consents to marry his solicitor, Matthew Danby, a cold man, much her senior, who does not express to her the affection he really feels. Colonel Lennox, coming into money, returns to England, and hearing of Emilia's marriage, marries a beautiful young girl, her friend, and sets up a large establishment in London. Mrs. Lennox finds her old friend Emilia living in great retirement with her middle-aged husband, and drags her into the gay world. Danby becomes so wildly jealous of his young wife, that he is on the brink of suicide; but explanations ensue, and the story ends happily. The book is chiefly interesting as a study of manners when the century was young, and for the evidence it affords of the changed ideals of woman, her ambitions, and her opportunities. To the reader of to-day, the story is tediously sentimental; to the reader of 1840 it was full of emotional interest.

My Official Wife, by Colonel Richard Henry Savage. This clever skit is permeated by a Russian atmosphere, in which visions of the secret police, the Nihilists, and social life in St. Petersburg, are blended like the vague fancies of a troubled dream.

Colonel Arthur Lenox, with passports made out for himself and wife, meets at the Russian frontier a strikingly beautiful woman whom he is induced to pass over the border as his own wife, who has remained in Paris.

At St. Petersburg, Hélène, the «official wife,» receives mail addressed to Mrs. Lenox, shares the Colonel's apartments, and is introduced everywhere as his wife. But he has learned that she is a prominent and dangerous Nihilist, and is in daily fear of discovery and punishment.

Lenox frustrates her design to assassinate the Emperor; after which Hélène escapes by the aid of a Russian officer whom she has beguiled. Meantime the real wife has come on from Paris, and endless complications with the police ensue. The Colonel secures his wife's release by threatening the chief of police that otherwise he will inform the Tsar of the inefficiency of the police department, in not unearthing the scheme for his assassination.

Crust and the Cake, The, by «Edward Garrett» (Mrs. Isabella Mayo). ‹The Crust and the Cake› is a story with no distinctive plot, dealing with every-day lives and every-day fortunes. John Torres, who has bravely met poverty, hard work, the humiliation of his convict father's return, and the grief of his mother's sudden death, is made a member of the great firm of Slack & Pitt, and marries Amy, his first and only love.

‹The Crust and the Cake› is an exemplification of the belief that virtue will be rewarded and vice punished, in obedience to natural laws from which there is no appeal; and that the crust and cake of life are wisely divided. In the words of one of the characters, «If one has the crust in one's youth, it keeps up one's appetite for the cake when one gets it at last.» The book is highly moral in tone; the benefit of church-going, of self-sacrifice, early training, honor to parents, etc., being strongly emphasized. Its scene is laid in London; and its interest is purely domestic.

Kismet, by «George Fleming» (Julia Fletcher), is a tale which describes the fortunes of a party of traveling Americans and English who loiter up the Nile in dahabeahs, and make excursions to the tombs of the Pharaohs. The heroine, Bell Hamlyn, is an impulsive, straightforward Western girl, unsophisticated and unspoiled; the hero is a lazy, cynical, clever man of thirty-five, convinced that he is incapable of the foolishness of falling in love. The minor personages are all amusing enough: English squire, Irish captain, American archæologist, etc., all talking exactly alike with point and fluency, on any subject that may be started. Though there is a good deal of «scenery,» it is never obtrusive, and never interferes with the flow of the narrative, which tells the course of a simple love-affair. The story is very readable, and at times even witty; and is fairly to be reckoned among the best specimens of American minor fiction.

Mr. Midshipman Easy, by Captain James Marryat, is one of the many rollicking tales by this author, who so well knows the ocean, and the seaports with their eccentric characters, and is only at home in dealing with low life and the lower middle class. In this case we have the adventures of a spoiled lad Jack, the son of a so-called philosopher, who cruises about the world, falls in love, has misfortunes and at last good luck and a happy life. The incidents themselves are nothing, but the book is entertaining for its «character» talk, and because the author has the gift of spinning a yarn.

Jacob Faithful; or, THE ADVENTURES OF A WATERMAN, a novel, by Captain Marryat, describes the career of a young man who is born on a Thames «lighter,» and up to the age of eleven has never set foot on land. The «lighter» is manned by his father, his mother, and himself. His father is a round-bellied, phlegmatic little man, addicted to his pipe, and indulging in but few words: three apothegms, «It's no use crying; what's done can't be helped»; «Take it coolly»; «Better luck next time,» serving him on every occasion. These Jacob inherits, and makes frequent use of in after life. His mother indulges in strong drink, and comes to a terrible end. One of his first acts on beginning a life on shore is to sell his mother's asses for twenty pounds,—the earliest bargain he ever made. After spending several years at school, where his adventures are interesting, and some of them laughable, he is bound apprentice, at the age of fourteen, to a waterman. Now fairly launched in life, his real adventures begin. Some of the curious experiences that may befall a waterman form the staple of the book. It is written in a lively style, and is thought to be one of Marryat's best books.

Cruise of the Midge, The, by Michael Scott, is an old-fashioned narrative of a sailor's life, of the Marryat type, which enjoyed considerable popularity in its day. The story is long and complicated, with equal and liberal allowances of slave-ships, pirates, storms, engagements, and hair-breadth escapes. The hero is a young Englishman on board the frigate Midge, which is fighting slavers and Spaniards in West-Indian waters. Though too long and too diffuse in style to detain readers of the present day, its pictures of sea-life in the days of Nelson and his successors are vivid and faithful.

Groatsworth of Wit Bought with a Million of Repentance, A, by Robert Greene. This piece was first published in 1592 by Greene; and is his last work. In it the author tells the story of his own life. Govinius, an old usurer, has two sons, Lucanio and Roberto. Dying, he leaves to Lucanio all his wealth, and to Roberto «an olde Groate (being the stock I first began with), wherewith I wish him to buy a groatsworth of wit: for he, in my life, hath reproved my manner of gaine.» Lucanio follows in his father's footsteps, until Roberto introduces him to a beautiful harpy who first despoils him of his wealth, and then refuses to share with Roberto, as had been planned. Roberto, meeting some actors, begins to write plays. His successes obtain for him the friendship of an old gentleman, whose daughter he marries, but whom he abuses shamefully. Not until he is dying does he cry out, looking at his father's present, «Oh, now it is too late»— «Here (gentlemen), breake I off Roberto's speech; whose life, in most parts agreeing with my own, found one selfe punishment as I have doone.» Greene says that his object in writing is to persuade all young men to profit by his errors, and change their mode of life. This work is remembered only because it contains one of the very few contemporary notices of Shakespeare. Greene, calling upon Marlowe, Nash, and Peele, to leave off writing for the stage, speaks of «an upstart crow, beautified with our feathers,» who «supposes he is as well able to bumbast out a blank verse as the best of you; and being an absolute Johannes factotum, is, in his own conceit, the only Shake-scene in the countrie.»

Harold, by Sir Edward Bulwer-Lytton, is the dramatic recital of the last years of Edward the Confessor's reign,—light being thrown upon those events which shaped the fortunes of Earl Godwin's son Harold. As in all Lord Lytton's works, vivid pictures are presented, sharp contrasts are employed to heighten dramatic situations, and inexorable fate plays an important rôle.

Earl Harold loved Edith the Fair, grandchild of Hilda the Saxon prophetess, and goddaughter to Harold's sister, the English queen. Hilda prophesied the union of Harold and Edith, though it was forbidden by the Church, they being members of the same family through Githa, Harold's mother.

To remove all doubts Queen Edith desired her goddaughter to enter a nunnery,—but Harold had his betrothed's promise to the contrary.

Duke William of Normandy had spent some time in England visiting King Edward; and he coveted the English realm. He had demanded and received as hostages Earl Godwin's youngest son, and his grandson Haco also; and when, after the old Earl's death, Harold crossed the sea to Normandy to demand back his father's hostages, William surrounded him with snares, and finally extorted from him a pledge to help forward William's claims in England at Edward's death. Then Harold returned home.

The English theyns, in council assembled, having chosen Harold as Edward's successor, the dying king confirmed their choice, and Harold became king. Now for State reasons, Harold *had* to marry Aldyth, the widowed sister of two powerful allies, and Edith demanded that he do so for his country's good; and so they parted,—he to do his country's behest, she to enter a convent to pray for him.

Tostig, Harold's traitor brother, having stirred up strife against him, Harold defeated and slew both Tostig and his ally, Hadrad the sea-king. Then came William and his Norman array, whom Harold met at Hastings in the autumn of 1066. History tells us, as the novelist does, how Harold and all his army were slain; but the romancer does not stop here. Edith the Fair, he tells us, came in the night and sought among the slain until she found the king. Laying her head upon his breast, she died, united to him as Hilda had prophesied; and Graville, a Norman knight, had both bodies buried together where the sea could sing forever their solemn requiem. The other prophecy was also fulfilled; for on Harold's birthday, England was to be trodden by a conquering army, at whose head was to be one whose natal day it was; and by a strange coincidence that day was also the birthday of the Norman conqueror. The event in the novel that preserves it is the battle of Hastings.

Hard Times, by Charles Dickens. When ‹Hard Times› appeared as a serial in Household Words in 1854, Dickens was about midway in his literary career. In the same year this novel appeared in an octavo volume with a dedication to Thomas Carlyle. Its purpose, according to Dickens himself, was to satirize «those who see figures and averages and nothing else—the representatives of the wickedest and most enormous vice of this time—the men who through long years to come will do more to damage the really useful facts of Political Economy than I could do (if I tried) in my whole life.» The satire, however, like much that Dickens attempted in the same vein, was not very bitter.

The characters in ‹Hard Times› are not numerous; and the plot itself is less intricate than others by the same author. The chief figures are Mr. Thomas Gradgrind, «a man of realities,» with his unbounded faith in statistics; Louisa, his eldest daughter; and Josiah Bounderby, as practical as Mr. Gradgrind, but less kind-hearted. Louisa, though many years younger than Mr. Bounderby, is persuaded by her father to marry him. She is also influenced in making this marriage by her desire to smooth the path of her brother Tom, a clerk in Mr. Bounderby's office. Though not happy, she resists the blandishments of James Harthouse, a professed friend of her husband's. To escape him she has to go home to her father; and this leads to a permanent estrangement between husband and wife. In the mean time Tom Gradgrind has stolen money from Bounderby, and to avoid punishment runs away from England. Thus Louisa's sacrifice of herself has been useless. Mr. Gradgrind's wife, and his other children, play an unimportant part in the story. Of more consequence is Sissy (Cecilia) Jupe, whom the elder Gradgrind has befriended in spite of her being the daughter of a circus clown; and Mrs. Sparsit, Bounderby's housekeeper, who has seen better days, and is overpowering with her relationship to Lady Scadgers. Then there are Mr. McChoakumchild, the statistical school-teacher; Bitzer, the satisfactory pupil; and Mr. Sleary and his daughter Josephine, as the most conspicuous of the minor characters. Mrs. Pegler, the mother of Josiah Bounderby, is a curious and amusing figure; while a touch of pathos is given by the love of Stephen Blackpool the weaver, for Rachel, whom he cannot marry because his erring wife still lives.

Mr. Gradgrind came to see the fallacy of mere statistics; but Josiah Bounderby, the self-made man, who loved to belittle his own origin, never admitted that he could be wrong. When he died, Louisa was still young enough to repair her early mistake by a second and happier marriage.

Hannah, by Dinah Mulock (Craik), 1871. This story, the scene of which is laid in England, with a short episode in France, finds its motive in the vexed question of marriage with a deceased wife's sister. The Rev. Bernard Rivers, at the death of his young wife Rosa, invites her sister, Hannah Thelluson, to take charge of his home and baby daughter. Hannah, a sweet and gentle woman of thirty, with a passionate love for children, resigns her position as governess, and accepts the offer, that she may bring up her little niece. The Rivers family, as well as all the parish, strongly disapprove the new arrangement; but Hannah, recognizing the fact that, in the eyes of the law, she is Bernard's sister, sees no harm in it. Soon, however, she finds herself in love with Bernard, who returns her affection. After passing through much misery and unhappiness, as well as scandalous notoriety, the lovers separate, and Hannah takes little Rosie to France, whither they are soon followed by Mr. Rivers. Here they decide to marry, even though they must henceforth live in exile. The story flows on with the limpid clearness of Miss Muloch's habitual method. If not exciting, it is refined, vivid, and always interesting. As a powerful purpose-novel, it aroused much propagandist spirit in England.

Hannah Thurston, by Bayard Taylor. The scene is said to be central New York. The preface especially informs us that an author does not necessarily represent himself: «I am neither Mr. Woodberry, Mr. Waldo, nor Seth Wattles.» Yet many of the hero's dreams and experiences are those of Bayard Taylor; and those who know, say that no one familiar with Pennsylvania could fail to recognize the life of Chester County where Taylor was born.

Maxwell Woodberry returns from years of travel to make a home in the village where he lived as a child. There he meets Hannah Thurston, a lovely Quaker girl, and admires her, but is repelled by her advocacy of woman's rights. Love finally triumphs, and they are happily married, each yielding some part of his or her prejudice. All the fads and crotchets of a country village find a place in the chronicle: total abstinence, vegetarianism, spiritualism, and abolition. In Mr. Dyce we have the villain who advocates free love, acts the part of medium, and belongs to a colony of Perfectionists. There are the Whitlows, who wish their children to follow their own inclinations, regardless of others; Silas Wattles, the tailor; good Mr. Waldo, the minister, and his wife who loved all the world; honest Bute, the farmer; and the coquettish little seamstress, Carry Dilworthy, who makes him such a sweet wife. Woodberry's «poverty party» has had many imitations in later days; and we have also sewing societies, temperance conventions, and other of the usual phases of American country life. Begun in America, the book was finished in 1863, in St. Petersburg, where Taylor had been sent as secretary of legation. It was his first novel; and is a strangely peaceful book to be written during the early days of the Civil War, and in Russia. It had a large sale, was translated into Russian and German, and published simultaneously in London and New York.

Harry Lorrequer, a novel by Charles Lever. The story is made up of a series of ludicrous adventures, very loosely connected. Of some of these Lever was himself the hero; others he gathered from his personal friends. Harry Lorrequer has scarcely landed in Cork, after campaigning with Wellington on the Continent, before he is entangled in the most tragic-comic perplexities. His first adventure consists in telling an inoffensive stranger an elaborate falsehood, and then shooting him in a duel, without disclosing any reason why he should fight at all. The scandalous immorality of the affair is forgotten in the grotesque drollery of it. In fact, the most characteristic note of the tale is the irresponsibility of every one. Drinking, duelling, getting into love and debt, are represented as an Irish gentleman's conception of the whole duty of man. Harry is presently sent in disgrace to the dull town of Kilrush. But his banishment is enlivened by every kind of adventure. The scene shifts to Dublin, and we have more hoaxes, practical jokes, and blunders. The hero starts «in a yellow postchaise» after the Kilkenny Royal Mail, traveling a hundred and fifty miles or so, the coach being all the time quietly in the court-yard of the Dublin post-office. We find him next in Germany, where he unconsciously hoaxes the Bavarian king and all his court. Lever knew the little German towns well, and his descriptions of their ludicrous aspects are true. Harry then proceeds to Paris, finds himself in a gambling saloon, and of course, breaks the bank. Most of the great men of France are among the gamblers; and Talleyrand, Marshal Soult, Balzac, and others, must have been surprised to learn of the part they took in the Donnybrook scrimmage with which the affair winds up. Finally, Harry weds the girl he has always adored, although his adoration has not hindered him from falling in love with scores of other ladies, and proposing marriage to some of them.

Hard Cash, by Charles Reade. This book, originally published in 1863, as 'Very Hard Cash' is an alleged «exposure» of the abuses of private insane asylums in England and of the statutes under which they were sheltered. The «Hard Cash» is the sum of £14,000, the earnings of years, of which Richard Hardie, a bankrupt banker, defrauds David Dodd, a sea-captain. Dodd has a cataleptic shock and goes insane on realizing his loss. Hardie's son Alfred loves Julia, Dodd's daughter. He detects his father's villainy, accuses him of it, and to insure his silence is consigned by his father to a private insane asylum. There he meets Dodd; a fire breaks out, and both escape. Dodd enlists and serves as a common seaman, appearing to be capable but half-witted, until a second cataleptic shock restores his reason, when he returns home. Alfred reaches his friends, and vindicates his sanity in a court of law. The receipt for the £14,000 is found, and the money recovered from the elder Hardie. The book properly divides itself into two parts. One embraces the maritime adventures of Dodd with pirates, storms, shipwreck, and highwaymen, while bringing his money home; and his subsequent service as a half-witted foremast-hand until his restoration to reason. The other covers Alfred's thrilling experiences as a sane man among the insane. The author's analysis of all kinds of insanity is very thorough: with Alfred are contrasted Captain Dodd and many asylum patients, introduced incidentally; also Maxley, a worthy man driven insane by the bank failure, and who kills Alfred's sister in a maniacal rage; Dr. Wycherley, the asylum manager, who has epileptic fits himself; Thomas Hardie, Alfred's uncle, who is weak-minded; and others. Dr. Sampson, the sturdy Scotch physician, who despises all regular practitioners, and comes to Alfred's rescue at the crisis of the book, is one of Reade's strongest and most original characters. The love scenes are tender and touching. ‹Hard Cash› is in some sense a sequel to ‹Love me Little, Love me Long,› which relates the early history and marriage of Captain and Mrs. Dodd. This book caused much lively public correspondence between the author and various asylum managers, who felt themselves aggrieved, but failed, according to Reade, to shake the facts and arguments put forward in this book.

Handy Andy, a novel by Samuel Lover. «Andy Rooney was a fellow who had the most singularly ingenious knack of doing everything the wrong way.» Thus begins a broadly humorous tale of life among the Irish gentry and peasantry in the first half of the nineteenth century, by an accomplished author who not only could illustrate his own narrative, but could write songs for it and furnish music for them as well. The ironically nicknamed hero, by his inveterate blundering, furnishes cause for ire and mirth alternately to all with whom he comes in contact. He goes out to service, first with Squire Egan, then with his enemy, Squire O'Grady. He brings on a duel by exchanging a writ for a blister; incenses a young lady by substituting a case of razors for the fan sent as a gift by her admirer; complicates an election by meddling with the mail and driving one of O'Grady's political allies to the house of his rival Egan; cools champagne by emptying it into a tub of ice; gets himself matrimonially mixed up with two women at once, meantime loving a third; and—always with the best intentions—encounters mishaps and tribulations without end. Furthermore the author relates how Egan lost and regained his seat in the House; how Tom Durfy wed the widow Flanagan; how ran the course of true love with Edward O'Connor and Fanny Dawson; how old Mrs. O'Grady challenged and thrashed the fop Furlong; how everybody feasted and drank, told stories and sang songs, played practical jokes that were sometimes dangerous, and fought duels that usually were not; and finally how Andy, the «omadhaun,» turned out to be Lord Scatterbrain, and after nearly drowning himself and a party of friends in Lake Killarney, got loose from his matrimonial entanglements and wedded his pretty cousin Oonah. The rollicking fun of the book is relished by this as it was by the last generation.

Greifenstein, by Francis Marion Crawford. The duplicity of a woman who brings disgrace on a proud old family forms the mainspring of an exciting narrative, certain episodes of which are even startling. Baron von Greifenstein supposes himself to be legally married to Clara Kurtz. After twenty-five years, his half-brother Von Rieseneck, a disgraced and fugitive ex-officer, confesses that the woman is his wife, though he had long believed her dead. The realization that his dearly loved son Greif is nameless fills the baron with rage against Clara, who is hated not less by her lawful husband for her desertion of him. The two men, feeling themselves disgraced and degraded, write explanatory letters to their respective sons, kill the woman and then themselves. The news reaches Greif at his university, but his father's letter does not appear. His friend (in reality his half-brother) Rex, son of Rieseneck, learns all; but keeps the secret to himself, and goes with Greif to his home. Greif wishes to release his cousin, Hilda von Sigmundskron, from her betrothal vows to him; but she refuses to give him up, and finally he assumes the name of Sigmundskron and marries her. After a happy year the baron's letter turns up in an old coat, and Greif discovers the whole truth. He is plunged into the depths of despair; but Hilda tears up the letter, thus destroying all evidence of the ugly secret, and by her love and devotion she finally brings him to a more cheerful state of mind. Meantime Rex discovers that he has fallen in love unwittingly with Hilda. In consequence he tries to shoot himself, but is prevented from doing so by Greif and Hilda, who have a deep affection for him, and who finally persuade him that life is still full of opportunity, and, in time, of happiness. The events of the story occur in Swabia; and the time is from 1888 onward. The incidental pictures of German university life, student duels, etc., will be found interesting.

Horseshoe Robinson, by John P. Kennedy, is a tale of the Loyalist ascendency, during the American Revolution. The chief characters are: Marion; Tarleton; Cornwallis; Horseshoe Robinson himself, so called because he was originally a blacksmith; Mary Musgrove and her lover John Ramsay; Henry and Mildred Lyndsay, ardent patriots; Mildred's lover, Arthur Butler, whom she secretly marries; Habershaw and his band of ruffians and brutal Indians. The scene is laid in Virginia and North Carolina; and we read of battles and hair-breadth captures, treachery and murder. Tyrrel, the British spy, is Butler's rival, favored by Mildred's father; he does Butler much harm, but is finally hanged as a traitor, while Mildred and her husband live happily after the war is ended. Horseshoe Robinson is a «character»: huge in size, of Herculean strength and endless craft and cunning. His adventures by flood and field are well worth reading. The story was written in 1835. Though not his first novel, it is perhaps the most famous work of the author.

Begum's Daughter, The, by Edwin Lassetter Bynner, is a tale of Dutch New York when Sir Edmund Andros was royal governor of New England.

The chief figures are Jacob Leisler and his family; the Van Cortlandts; and Dr. Staats, with his wife and daughter. This daughter, Catalina, child of a Dutch physician and an East-Indian mother (the Begum), combines the characteristics of both parents. She is the best friend of Hester Leisler, who is betrothed — against her father's will — to Steenie Van Cortlandt. When Leisler succeeds in overthrowing the royal governor, he forbids Hester's intercourse with Steenie, whose father is of the governor's party. Hester is defiant; but her sister Mary is forced by her father to marry Milborne, one of his supporters, though her heart is with Abram Gouverneur, a young Huguenot. Leisler tries to marry Hester to Barent Rhynders, a junker from Albany, whose people are of use to him, but she refuses; and before her father can press the point, matters of graver importance claim his entire attention,—he is sentenced to death as a traitor. After his execution, Hester still refuses to marry the patient Steenie, until she has cleared her father's reputation; and she finally dismisses him and becomes betrothed to Barent Rhynders, after her widowed sister Mary has wedded her first love, Gouverneur. Steenie lays his heart at the feet of the capricious Catalina, who refuses him because she thinks him in love with Hester. She presently accepts him, however; and when he reminds her of their former meeting, saying «But you told me —» she interrupts, blushing, «A wicked lie!» This scene closes one of the quaintest stories in the large number of tales that depict colonial New York. The student finds in it nothing with which to quarrel; and the lover of fiction enjoys it all.

Behind the Blue Ridge, by Frances Courtenay Baylor, published in 1887, is a Virginia mountain story of the present time. It is described by the author as a «homely narrative,» and deals with the characters of the unlettered, ignorant mountaineers living in a valley of the beautiful Appalachian range. The hero, John Shore, is an idealist in homespun, who is regarded by his fellows as «queer,» if not crack-brained. Fired by genuine patriotism, most of all by love for his native State of Virginia, he puts himself at the head of the men of his community who enlist when the War breaks out. After the war he drifts back to the valley, getting only a half-hearted welcome from his son, who has married a shrewish widow. Again after a time he goes forth to wander about the world, returning to be looked at askance by his old neighbors; for he is a dreamer, a type they do not understand. He lives on sufferance with his son, to whom he has deeded the family homestead. Although he displays great heroism in a railroad accident, he still retains the reputation of being aimless and shiftless; but like his fellow-dreamer, Rip Van Winkle, he is always beloved by children. Finally driven forth from his home by his cruel daughter-in-law, he commits suicide. The tale is grimly sad, but full of human sympathy and of poetical interpretation of nature, and admirable for its portrayal of primitive Southern types.

Ought We to Visit Her? by Annie Edwards, is a tale of bohemia, and of the strictest of English provincial society stricken into wild alarm by fear of an incursion from the inhabitants of that abandoned land. Francis Theobald, a lazy, good-natured, lovable scamp, marries a pretty ballet-girl of sixteen. They live happily, wandering around the Continent, where Theobald's gambling and his wife's economies eke out their slender income, until Theobald falls heir to a country house and a place in county society. The county is perfectly ready to accept Theobald, because, however disreputable, he belongs to a good old family; but declines to know his pretty, charming, sweet-natured, high-minded wife, who has saved him from utter ruin, and who has everything to recommend her but ancestry. Neglected by her husband, who is not man enough to stand by her, poor Jane Theobald is forced to fight her battles as best she may, comes near being driven into resentful wickedness by the heartless and idle tongue of scandal, and is saved only by her innate rectitude. The meanness and spitefulness of respectable county society, whose petty vices spring from idleness, ennui, and conventional standards of righteousness, make a striking contrast to the simple goodness and honesty of the little bohemian, Jane. The story is well written, well constructed, and extremely entertaining.

Paul Ferrol, by Mrs. Caroline (Wigley) Clive. This story was published about 1856, and was followed by 'Why Paul Ferrol Killed his Wife.' Paul Ferrol's wife was a woman of violent temper, who parted him from Elinor, his first love. She is murdered; suspicion rests upon Franks, a laborer on the estate; but Ferrol gets him off, and sends him to Canada with his wife. Soon after, Ferrol marries his first love. They have one daughter, Janet, and avoid all society; although Ferrol does much to help others, working like a hero when cholera breaks out. During trade riots he kills one of the mob, is tried for murder and found guilty; but is pardoned, goes abroad for his wife's health, and meets with a serious accident, which leads him to return. Janet has lovers—the French surgeon's son, whom her father approves, and Hugh Bartlett, whom she loves, but who does not please Ferrol. Martha Franks returns from Canada; ornaments belonging to the first Mrs. Ferrol are discovered in her possession, and the old charge of murder is renewed. She is found guilty; upon which Paul Ferrol confesses that he is the murderer. He had deposited an account of the deed, with the instrument of it, in the coffin of his victim, where they are found. He is sentenced to be hung; but is assisted to escape to Boston, America, by Janet's lover, Hugh. Elinor, Ferrol's second wife, dies on hearing of his crime; and he does not long survive his exile. Janet, his devoted daughter, is left alone in a strange land, but probably not for long.

Golden Butterfly, The, by Walter Besant and James Rice. The main events of this lively and amusing story occur at London in 1875. The Butterfly is Gilead P. Beck's talisman. With a burdensome revenue from oil-wells he arrives in London, where he meets Dunquerque, who has saved his life in California, and Colquhoun, the hero of a love entanglement with Victoria, now wife of Cassilis. Colquhoun succeeds to the guardianship of Phillis Fleming, brought up by Abraham Dyson after highly eccentric methods. Dyson leaves money for educating other girls in a similar way; but defeats his own end by not teaching Phillis how to read, so that she innocently destroys an important paper and renders the will inoperative. While living with Agatha, Colquhoun's cousin, Phillis becomes intimate with Dunquerque in an unconventional, idyllic fashion. Victoria is led to think Colquhoun wants to marry Phillis, and in a jealous fit divulges the secret of a Scotch marriage between him and herself. The disclosure throws Cassilis into partial paralysis; he fails to sell certain stocks at the right moment, and loses all, as do Phillis, Colquhoun, and Beck, whose fortunes he had invested. The Butterfly mysteriously falls apart; but is repaired and presented to Phillis, who is married to Dunquerque; having now discovered, in Dyson's words, that «the coping-stone of every woman's education is love.»

Pelham, by E. Bulwer-Lytton, appeared anonymously; and it had reached its second edition in 1829. It belongs to the writer's initiatory period, being the first novel that gave promise of his ability.

Henry Pelham, having taken his university degrees and enjoyed a run to Paris, returns to his native England, and takes an active part in the political events of his time. In accordance with the sub-title of the book, ‹The Adventures of a Gentleman,› the hero endeavors to realize Etherege's ideal of «a complete gentleman; who, according to Sir Fopling, ought to dress well, dance well, fence well, have a genius for love-letters, and an agreeable voice for a chamber.»

Pelham becomes especially useful to his party; but on account of jealousies and intrigues his merits are not properly acknowledged.

Meantime he has yielded to the charms of the wealthy and accomplished sister of his old schoolmate and life-long friend, Sir Reginald Glanville. Glanville is suspected of the murder of Sir John Tirrell, whom he had threatened because the latter had been guilty of atrocious conduct toward a lady who was under Glanville's protection. A terrible network of circumstantial evidence causes Pelham to feel certain of his friend's guilt. Glanville tells the whole story to Pelham, and protests his innocence. By the aid of Job Johnson, a London flash man whom Pelham recognizes as a tool fitted to accomplish the results he desires, a boozing ken of the most desperate ruffians in the city is visited; and Dawson, the confederate of Tom Thornton who had committed the murder, is released. Dawson's testimony convicts the real murderer, and of course exonerates Glanville.

Political honors are now thrust upon Pelham, who disdains them; while his happy marriage with the lovely Ellen Glanville is the natural sequence to the tale.

Innocents Abroad, The, by Samuel L. Clemens («Mark Twain»). In a vein of highly original humor this world-read book records a pleasure excursion on the Quaker City to Europe, the Holy Land, and Egypt, in the sixties. Descriptions of real events and the peoples and lands visited are enlivened by more or less fictitious dialogue and adventures. These, while absurdly amusing, always suggest the truth, stripped of hypocrisy and cant, as to how the reader «would be likely to see Europe and the East if he looked at them sincerely with his own eyes and without reverence for the past.» The side-wheel steamer Quaker City carried the now famous excursionists across from New York—touching at the Azores, described in a few rapid but wonderfully vivid strokes—and from important port to port on the other side; and waited for them during several of their inland journeys. Returning, they touched at Gibraltar, Madeira, and the Bermudas. As to the advertised «select» quality of the voyagers, a characteristic paragraph states: «Henry Ward Beecher was to have accompanied the expedition, but urgent duties obliged him to give up the idea. There were other passengers who might have been spared better, and would have been spared more willingly. Lieutenant-General Sherman was to have been one of the party also, but the Indian war compelled his presence on the plains. A popular actress had entered her name on the ship's books, but something interfered, and *she* couldn't go. The «Drummer Boy of the Potomac» deserted; and lo, we had never a celebrity left!» Mr. Clemens himself, however, has since become an equally great celebrity.

Life on the Mississippi, by Mark Twain, (1883,) is in part an autobiographic account of the author's early life, during which he learned and practiced a pilot's profession on the river, wholly unconscious of the literary channels in which his later course would be steered. It is prefaced by a graphic description of the mighty Mississippi, its history, its discovery by La Salle and others, and its continuous and wonderful change of bed, so that «nearly the whole one thousand three hundred miles which La Salle floated down in his canoes is good solid ground now.» He relates his boyish ambition to be a steamboat-man, and how he attained it. His descriptions of his training and experiences before he became a full-fledged pilot are as characteristic and unique in handling as is the subject itself, which covers a long-vanished phase of Western life. The second half of the book recounts a trip made by the author through the scenes of his youth for the purposes of the work and the acquirement of literary materials: he enumerates the changes in men, manners, and places, which the intervening twenty years have brought about, and intersperses the whole with many lively digressions and stories, comments upon foreign tourists (Captain Hall, Mrs. Trollope, Captain Marryat, Dickens, and others); Southern vendettas; a thumbnail story, probably the nucleus of ‹Pudd'nhead Wilson›; ‹Murel's Gang›; the «fraudulent penitent»; and others. The book is especially valuable as the author's personal record of an epoch in the country's growth which has now passed into history.

Prince and the Pauper, The, by Mark Twain. The plot of this interesting story hinges on the remarkable resemblance of a poor street boy to the young English prince afterward Edward VI. Tom Canty, the pauper, looking through the iron gates of the royal court-yard, is ordered away by the guard. The young prince, overhearing the command, invites him in; and for amusement, changes clothes with him. While dressed in rags he sees on Tom's hand a bruise inflicted by the guard, and burning with indignation, he rushes alone from the palace to chastise the man: he is mistaken for Tom and driven away. He falls in with Tom's family, and is so badly treated that he runs away with Sir Miles Hendon, a disinherited knight, who takes pity on him, thinking his frequent assertions of royal birth a sign of madness. They wander about the country, having one adventure after another, and finally return to London just before Tom Canty's coronation.

Meanwhile Tom, in his changed condition, also undergoes many trials on account of his uncouthness of manner and ignorance of court etiquette; which, added to his apparent forgetfulness of the whereabouts of the «Great Seal,» convince those around him that he has become demented. Gradually he grows accustomed to his position, and acquires sufficient knowledge of polite behavior to reassure the nobles regarding his mental balance; while he becomes less and less anxious about the disappearance of the real prince, which at first caused him much regret.

On the morning of the coronation Edward eludes his protector, and hastening to Westminster Abbey, forbids the ceremony. The hiding-place of the «Great Seal» is made the final test of his claims; and, assisted by Tom Canty's timely suggestions, he reveals it. He is then crowned in spite of his rags, and soon after rewards Tom Canty for his loyalty, and Sir Miles Hendon for his faithful services. All his short reign is tempered with the mercy and pity which in his misfortunes he so often desired and so seldom received.

The book was published in 1881.

Abbot, The, by Sir Walter Scott. A sequel to ‹The Monastery,› but dealing with more stirring and elevated situations and scenes. The time of the action is 1567–68, when Shakespeare was a boy of three, and Elizabeth was newly established on the throne of England. While the action goes on partly at Avenel Castle, and Halbert Glendinning of ‹The Monastery,› as well as his brother Edward (now an abbot) figure prominently in the story, the reader finds that he has exchanged the humble events of the little border vale by Melrose for thrilling and romantic adventures at Lochleven Castle on its island in the lake, north of Edinburgh, where Mary Queen of Scots is imprisoned; and in place of the braw and bonny Scotch of Tibb and Dame Elspeth, we have the hearty English of Adam Woodcock the falconer,— as masterly a portrait in Scott's gallery as Garth, Hal o' the Wynd, or Dandie Dinmont. The chief interest centres around the unfortunate queen; and the framework of the tale is historically true. The masterpiece of description in ‹The Abbot› is the signing of the abdication by Mary at the stern insistence of the commissioners Lindsay and Ruthven,

—a scene made famous by more than one great painting and by more than one historian.

Antiquary, The, by Sir Walter Scott. ‹The Antiquary› is not one of Scott's most popular novels, but it nevertheless ranks high. If it is weak in its supernatural machinery, it is strong in its dialogue and humor. The plot centres about the fortunes and misfortunes of the Wardour and Glenallan families. The chief character is Mr. Jonathan Oldbuck, the Antiquary, whose odd sayings and garrulous knowledge are inimitably reported. Sir Arthur Wardour, the Antiquary's pompous friend, and his beautiful daughter Isabella, suffer reverses of fortune brought about mainly by the machinations of Herman Dousterswivel, a pretended adept in the black arts. Taking advantage of Sir Arthur's superstition and antiquarian vanity, he dupes that credulous gentleman into making loans, until the hero of the tale (Mr. William Lovel) comes to his rescue. He has already lost his heart to Miss Wardour, but has not put his fate to the test. His friend and host, the Antiquary, has a nephew, the fiery Captain Hector M'Intyre, who also loves Miss Wardour. Their rivalry, the machinations and exposure of Dousterswivel, a good old-fashioned wicked mother-in-law, and other properties, make up a plot with abundance of incidents and a whole series of cross-purposes to complicate it. The best-remembered character in the book is the daft Edie Ochiltree.

Anne of Geierstein, by Sir Walter Scott. This romance finds its material in the wild times of the late fifteenth century, when the factions of York and Lancaster were convulsing England, and France was constantly at odds with the powerful fief of Burgundy. When the story opens, the exiled Earl of Oxford and his son, under the name of Philipson, are hiding their identity under the guise of merchants traveling in Switzerland. Arthur, the son, is rescued from death by Anne, the young countess of Geierstein, who takes him for shelter to the home of her uncle, Arnold Biedermann, where his father joins him. On their departure they are accompanied by the four Biedermanns, who are sent as a deputation to remonstrate with Charles the Bold, concerning the oppression of Count de Hagenbach, his steward. When the supposed merchants reach the castle, they are seized, despoiled, and cast into separate dungeons by order of Hagenbach. The Black Priest of St. Paul's, a mysterious but powerful personage, now appears on the scene; and Charles, Margaret of Anjou, Henry of Richmond, and other great historic personages, are met with — all living and realizable personages, not mere names.

The story is filled with wild adventure, and the reader follows the varying fortunes of its chief characters with eager interest. It presents vivid pictures of the still-lingering life — lawless and picturesque — of the Middle Ages.

Adam Blair, by John Gibson Lockhart, Scott's son-in-law, who wrote the famous Life of Sir Walter, is a Scotch story of rural life in the past century. It gives intimate descriptions of native manners, and has tragic power in the portrayal of the human heart. This novel, the best of the three written by Lockhart, was published in 1822, the full title being ‹Some Passages in the Life of Mr. Adam Blair, Minister of the Gospel at Cross-Meikle.›

Country Living and Country Thinking, by Gail Hamilton (Mary Abigail Dodge, born in Hamilton, Massachusetts), contains a dozen or more essays on all sorts of subjects, from flower-beds to marriage. They are written in an easy conversational style, full of fun and pungent humor, though earnest and even fiery at times. The author, always witty and whimsical, talks laughingly of the sorrows of gardening, the trials of moving, or whatever other occupation is engaging her for the moment, but with such brilliancy and originality that the topic takes on a new aspect. A keen vision for sham and pretense of any sort, however venerable, distinguishes her, and she is not afraid to fire a shot at any enthroned humbug. Her brightness conceals great earnestness of purpose, and it is impossible not to admire the sound and wholesome quality of her discourse.

Annals of the Parish, by John Galt,— a native of Ayrshire, Scotland,— was published in 1821. In the spirit, if not in the letter, this work is the direct ancestor of the tales of Maclaren and Barrie. Although it cannot properly be called a novel, it is rich in dramatic material. It purports to be written by Mr. Balwhidder, a Scottish clergyman, who recounts the events in the parish of Dalmailing where he ministered. He carries the narrative on from year to year, sometimes recording an occurrence of national importance, sometimes a homely happening, as that William Byres's cow had twin calves «in the third year of my ministery.» There was no other thing of note this year, «saving only that I planted in the garden the big pear-tree, which had two great branches that we call the Adam and Eve.» Concerning a new-comer in the parish he writes: «But the most remarkable thing about her coming into the parish was the change that took place in the Christian names among us. Old Mr. Hooky, her father, had, from the time he read his Virgil, maintained a sort of intromission with the nine Muses. by which he was led to baptize her Sabrina, after a name mentioned by John Milton in one of his works. Miss Sabrina began by calling our Jennies Jessies, and our Nannies Nancies. . . . She had also a taste in the mantua-making line, which she had learnt in Glasgow; and I could date from the very Sabbath of her first appearance in the Kirk, a change growing in the garb of the younger lassies, who from that day began to lay aside the silken plaidie over the head, the which had been the pride and bravery of their grandmothers.»

The ‹Annals› are written in a good homely style, full of Scotch words and Scotch turns of expression. The book holds a permanent place among classics of that country.

Annals of a Quiet Neighborhood, by George Macdonald, records a young vicar's effort to be a brother as well as a priest to his parishioners; and tells incidentally how he became more than a brother to Ethelwyn Oldcastle, whose aristocratic, overbearing mother, and madcap niece Judy, have leading rôles in the story. At first Judy's pertness repels the reader; but like the bad boy who was not so very bad either, she wins increasing respect, and is able, without forfeiting it, to defy her grandmother, the unlovely Mrs. Oldcastle, whose doting indulgence has come so near ruining her disposition. Any one wishing to grasp the true inwardness, as well as the external features, of the life of an English clergyman trying to get on to some footing with his flock, has it all here in his own words, with some sensational elements intermingled, for which he makes ample apology. But the book on the whole is free from puritanical self-arraignment. The constant moralizing never becomes tiresome, as in some of the author's later work. «If I can put one touch of rosy sunset into the life of any man or woman of my cure, I shall feel that I have worked with God,» mutters the young vicar on overhearing a lad exclaim that he should like to be a painter, because then he could help God paint the sky; and this hope, the first the clergyman dares form, is equally carried out in the case of rich and poor. With regard to both these divisions of society there is much wholesome plain-speaking, as where it seems to the vicar «as if the rich had not quite fair play; . . . as if they were sent into the world chiefly for the sake of the cultivation of the virtues of the poor, and without much chance for the cultivation of their own.» From this acute but pleasant preamble to his heart-warming «God be with you» at the end, this mellow character, capable of innocent diplomacy and of sudden firmness upon occasion, only loses his temper once, and that is when the intolerable Mrs. Oldcastle makes a sneering reference to the «cloth.»

Auld Licht Idylls, by James M. Barrie, is a series of twelve sketches of life in Glen Quharity and Thrums. In all of them the same characters appear, not a few being reintroduced in the author's later books,—notably Tammas Haggart, Gavin Ogilvy, and the Rev. Gavin Dishart, «the little minister,» who figures in the novel of that name. The titles of the sketches suggest the nature of their contents: The School-House; Thrums; The Auld Licht Kirk; Lads and Lasses; The Auld Lichts in Arms; The Old Dominie; Cree Queery and Mysy Drolly; The Courting of T'nowhead's Bell (reprinted in this LIBRARY); Davit Lunan's Political Reminiscences; A Very Old Family; Little Rathie's «Bural»; and A Literary Club. Humor and pathos mingle, and the characters are vividly real. The charm of the sketches—the author's earliest important work—lies in their delineation of rural Scottish character. Mr. Barrie's peculiar characteristics are well illustrated in the ‹Idylls.›

All Sorts and Conditions of Men, by Sir Walter Besant. The famous People's Palace of East London had its origin in this story; and because of it mainly the author, Walter Besant, was knighted. The story concerns chiefly two characters, — the very wealthy orphan Angela Messenger, and Harry Goslett, ward of Lord Joscelyn. Miss Messenger, after graduating with honors at Newnham, resolves to examine into the condition of the people of Stepney Green, Whitechapel region, where she owns great possessions (including the famed Messenger Brewery). To indicate to the workingwomen of East London a way of escape from the meanness, misery, and poverty of their lives, she sets up among them a co-operative dressmaking establishment, she herself living with her work-girls. Her goodness and wealth bring happiness to many, whose quaint stories of poverty and struggle form a considerable portion of the novel. The book ends with the opening of the People's Palace, and with the heroine's marriage to Harry Goslett, whose dramatic story is clearly interwoven with the main plot.

Gertrude of Wyoming, by Thomas Campbell, was written at Sydenham, in 1809, when the author was thirty-two, eleven years after the publication of 'The Pleasures of Hope.' It had every advertisement which rank, fashion, reputation, and the poet's own standing, could lend it. He chose the Spenserian stanza for his form of verse, and for his theme the devastation by the Indians, in 1778, of the quiet valley of Wyoming, in Pennsylvania, on the Susquehanna. The poem, which is in three parts, opens with a description of «Delightful Wyoming,» which Campbell, who had never seen it, paints as a terrestrial paradise. One day, to the house of Gertrude's father comes the Oneida warrior Outalissi, bringing a boy whom he has saved alive from the slaughter of a British force. The orphan, Albert Waldegrave, the son of a dear family friend, lives with them three years, until his relatives send for him. Gertrude grows up into a lovely woman, roaming among the forest aisles and leafy bowers, and reposing with her volume of Shakespeare in sequestered nooks. Albert returns, splendid to behold. They enjoy three months of wedded bliss, and both are killed in the incursion of Brant and his warriors. The whole style and manner is pseudo-classic and old-fashioned; the treatment is vague, unreal, and indefinite: but a certain sweetness and pathos, combined with the subject, has kept the poem alive.

Bride from the Bush, A, by Ernest William Hornung, is a simple tale, directly told. There is little descriptive work in it. the characters are few and distinct, and the story is developed naturally.

Sir James and Lady Bligh, at home in England, are startled by the news from their elder son, Alfred, that he is bringing home a «bride from the bush,» to his father's house. The bride arrives, and drives to distraction her husband's conventional family, by her outrages upon conventional propriety. Gladys tries hard to improve; but after an outbreak more flagrant than usual, she runs away home to Australia, because she has overheard a conversation which implies that her husband's prospects will be brighter without her, and that he has ceased to love her. Alfred, broken-hearted at her disappearance, and apprehensive for a time that she has drowned herself, breaks down completely; and as soon as he is partially recovered, he goes out to Australia to find her. On the way to her father's «run,» he takes shelter from a sand-storm in the hut of the «boundary rider,» finds a picture of himself on the pillow, and surmises the truth, of which he is assured a few moments later, when Gladys, the «boundary rider,» comes galloping in. Explanations follow; and the reunited couple decide to remain in Australia, and never to return «home» except for an occasional visit. The book is full of a spirit of adventure, and a keen sense of humor, which give value to a somewhat slight performance.

Gaverocks, The, by S. Baring-Gould, published in 1889, is one of the tales of English rural life and studies of distorted development of character, mingled with a touch of the supernatural, in which the author excels. Hender Gaverock is an eccentric old Cornish squire, who has two sons, Garens and Constantine, whose natural spirits have been almost wholly crushed by his harsh and brutal rule. Garens philosophically submits, but Constantine rebels; and the book is chiefly occupied with the misdeeds, and their consequences, of the younger son, whose revolt against his father's tyranny rapidly degenerates into a career of vice and crime. He marries secretly, deserts his wife, allows himself to be thought drowned, commits bigamy, robs his father, and is finally murdered as he is about to flee the country. Exciting events come thick and fast, and the various complications of the plot gradually unravel themselves. The chief characters are boldly and forcibly drawn, and the scenes on both land and water are vividly portrayed; notably the storm in which Constantine and his father are wrecked, the «Goose Fair,» and Garens's samphire gathering. The interest is sustained to the end, and the book as a whole is a powerful one, though it can hardly be called pleasant or agreeable.

Raiders, The, by Samuel R. Crockett, (1894,) the best story by this author, is an old-time romance, dealing with the struggles with the outlaws and smugglers in Galloway early in the eighteenth century. It is a thrilling tale of border warfare and wild gipsy life, and it embodies many old traditions of that time and place. The hero, Patrick Heron, is laird of the Isle of Rathan,—«an auld name, though noo-a-days wi' but little to the tail o't.» He is in love with May Maxwell, called May Mischief—a sister of the Maxwells of Craigdarrock, who are by far the strongest of all the smuggling families.

Hector Faa, the chief of the Raiders, sees May Mischief, and he too loves her in his wild way. The Raiders are, for the most part, the remnants of broken clans, who have been outlawed even from the border countries, and are made up of tribes of Marshalls, Macatericks, Millers, and Faas. Most conspicuous among them are the last-named, calling themselves «Lords and Earls of Little Egypt.» By reason of his position and power, Hector Faa dares to send word to the Maxwells that their sister must be his bride.

«The curse that Richard Maxwell sent back is remembered yet in the Hill Country, and his descendants mention it with a kind of pride. It was considered as fine a thing as the old man ever did since he dropped profane swearing and took to anathemas from the psalms,—which did just as well.»

The outlaws then proceed to attack the Maxwells and carry off May Mischief. Patrick Heron joins the Maxwells in the long search for their sister. After many bloody battles and hair-breadth escapes, he is finally successful in rescuing her from the Murder Hole. This he accomplishes by the aid of Silver Sand, the Still Hunter, a mysterious person who «has the freedom of the hill fastness of the gipsies.» He has proved himself the faithful friend of Patrick Heron. He turns out to be John Faa, King of the Gipsies. The charm of the story is the bewitching May Mischief.

Lin McLean, by Owen Wister. (1897). This volume contains six sketches and a short poem; and in each of them the «charming cowboy,» as the Vassar girls call him, is the central figure. The scene is laid in Wyoming «in the happy days when it was a Territory with a future, instead of a State with a past.» Lin McLean is a brave boy and a manly man, who does right from inherent goodness, not because he is afraid of the law; and he is successful, whether he is trying to rope a steer or win a sweetheart. He has his troubles, too, but rises above them all, his imperturbable good-nature being a ready ally. The chapters are sketches, primarily, for those who are tired of the pavements and brick walls of cities; the air breathes of summer, and the little cabin on Box Elder is like the shadow of a great rock in a weary land. The most noteworthy of these sketches is ‹A Journey in Search of Christmas›; others are: ‹How Lin McLean Went East›; ‹The Winning of the Biscuit-Shooter›; ‹Lin McLean's Honeymoon›; ‹Separ's Vigilante›; and ‹Destiny at Drybone.›

Elsie Venner, by Oliver Wendell Holmes, was first published serially, in 1859-60, under the name of ‹The Professor's Story.› The romance is a study in heredity, introducing a peculiar series of phenomena closely allied to such dualism of nature as may best be described by the word «ophianthropy.» Delineations of the characters, social functions, and religious peculiarities of a New England village, form a setting for the story. Elsie Venner is a young girl whose physical and psychical peculiarities occasion much grief and perplexity to her father, a widower of gentle nature and exceptional culture. The victim of some pre-natal casualty, Elsie shows from infancy unmistakable traces of a serpent-nature intermingling with her higher self. This nature dies within her only when she yields to an absorbing love. Like all the work of Dr. Holmes, the story is brilliantly written and full of epigrammatic sayings; it is acute though harsh in dissection of New England life, and distinguished by psychological insight and the richest humor.

Autocrat of the Breakfast Table, The, by Oliver Wendell Holmes,—a series of essays appearing first in the Atlantic Monthly,—consists of imaginary conversations around a boarding-house table, and contains also many of his most famous poems: ‹The Deacon's Masterpiece, or the Wonderful One-Hoss Shay›; ‹The Chambered Nautilus›; ‹The Old Man Dreams›; ‹Contentment›; ‹Æstivation›; the bacchanalian ode with the teetotal committee's matchless alterations; and others. The characters are introduced to the reader as the Autocrat, the Schoolmistress, the Old Gentleman Opposite, the Young Man Called John, The Landlady, the Landlady's Daughter, the Poor Relation, and the Divinity Student; but Holmes is far too good an artist to make them talk always the «patter» of their situations or functions, like automata. Many subjects—art, science, theology, philosophy, travel, etc.—are touched on in a delightfully rambling way; ideas widely dissimilar following each other, with anecdotes, witticisms, flowers of fact and fancy plentifully interwoven. This is the most popular of Dr. Holmes's books; and in none of them are his ease of style, his wit, his humor, his kindly sympathy and love of humanity, more clearly shown. While there is no attempt to weave these essays into a romance, there is a suggestion of sentimental interest between the Autocrat and the Schoolmistress, which affords an opportunity for a graceful ending to the conversations, when, having taken the «long walk» across Boston Common,—a little journey typical of their life's long walk,—they announce their approaching marriage to the circle around the immortal boarding-house table.

Mortal Antipathy, A, the third and last of Oliver Wendell Holmes's novels, was published in 1885, when he was in his seventy-sixth year. Like the two preceding works of fiction (to which it is inferior), it is concerned with a curious problem of a psychological nature. Maurice Kirkwood, a young man of good family, suffers from a singular malady, brought on by a fall when a child. When very small, he was dropped from the arms of a girl cousin. Ever after that, the presence of a beautiful woman caused him to faint away. A love story is interwoven with the story of his cure.

Crime of Henry Vane, The: A STUDY WITH A MORAL, by J. S. of Dale (F. J. Stimson). Henry Vane is a man whose youthful enthusiasm has been paralyzed by successive misfortunes. He is a cynic before he is out of his teens. Disappointed and disillusioned, he never regains his natural poise. The moral of his life is, that he who swims continuously against the current will in time be overcome, and he who daily antagonizes the world will find his only peace in death. The events of the story might occur in any American city, and in any good social setting. It is vividly told, interesting, and good in craftsmanship; while the author's pictures of the crudities of American society and the unrestraint of American girls are well if pitilessly drawn.

Mosses from an Old Manse is the title of Nathaniel Hawthorne's second collection of tales and sketches (1854). The Old Manse, Hawthorne's Concord home, is described in the opening chapter of the book. The remaining contents include many of Hawthorne's most famous short sketches, such as ‹The Birth-Mark,› ‹Roger Malvin's Burial,› and ‹The Artist of the Beautiful.› These stories bear witness to his love of the mysterious and the unusual; and their action passes in a world of unreality, which the genius of the author makes more visible than the world of sense.

Alhambra, The. By Washington Irving. (1832. Revised, enlarged, and rearranged, 1852.) This Spanish Sketch-Book grew out of the experiences and studies of Irving, while an actual resident in the old royal palace of the Moors at Grenada. Many of the forty sketches have their foundation only in the author's fancy, but others are veritable history. It was his object, he says, in describing scenes then almost unknown, to present a faithful and living picture of that singular little world in which he found himself, and to depict its half-Spanish, half-Oriental character, its mixture of the heroic, the poetic, and the grotesque. The sketches revive in the colors of life itself the splendid Moorish civilization of the Middle Ages, its industries, festivities, traditions, and

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catastrophes. The author is steeped in the atmosphere of Moorish Spain; and his book has hardly a rival in its appreciation of the pathetic, grotesque, cruel, tender, and wholly fascinating past of Cordova, Seville, and Grenada.

Aztec Treasure-House, The, by Thomas A. Janvier, is a narration of the thrilling adventures of a certain Professor Thomas Palgrave, Ph. D.; an archæologist who goes to Mexico to discover, if possible, remains of the early Aztec civilization. The reader is hurried with breathless interest from incident to incident; and the mingling of intense pathos and real humor is characteristic of the author of ‹The Uncle of an Angel› and other charming books. Professor Palgrave, in company with Fray Antonio, a saintly Franciscan priest; Pablo, an Indian boy; and two Americans,—Young, a freight agent, and Rayburn, an engineer,— starts in search of the treasure-house of the early Aztecs. The professor goes to advance science; Fray Antonio to spread his faith; Pablo because he loves his master; and the rest for gold. What befell them in the search must be learned from the story. This volume, considered either as a piece of English or as a tale of adventure, deserves a high place.

At the Red Glove, by Katharine S. Macquoid. The scene of this slight but pleasant story is laid among the bourgeois of Berne. Madame Robineau, a mean and miserly glove-dealer, takes her pretty orphan cousin, Marie Peyrolles, to serve in her shop. The girl finds two admirers among her cousin's lodgers,— one Captain Loigerot, an elderly retired French officer, the very genius of rollicking fun and kindness; the other a handsome young bank clerk, Rudolph Engemann. The chief interest in the story follows the clever character-study of Madame Carouge, and the simple life of the homely Bernese.

Echo of Passion, An, by George Parsons Lathrop, (1882,) is one of Mr. Lathrop's earliest works. The interest of the story revolves around an accomplished and fascinating Southern widow, Mrs. Eulow; a trusting wife, Ethel Fenn; and a husband, Benjamin Fenn, whose chemical information is more exact than his moral principles. There is nothing intangible or echo-like about the passion depicted, which attains its zenith during the idle days of a summer outing amid the Massachusetts hills. The theme is not new; but in his treatment of it the author presents some interesting ethical arguments, by which the husband seeks to blind himself to his own shortcomings, and some touching examples of the young wife's self-control and abnegation. Interspersed are amusing semi-caricatures of the typical boarding-house «guest,» the flotsam and jetsam of vacation life.

Country of the Pointed Firs, The, by Sarah Orne Jewett, was published in 1896. Like her other works, it is a study of New England character, subtle, delicate, temperate, a revelation of an artist's mind as well as of people and things.

The homely heroine is Mrs. Todd, living at Dunnet Landing, on the eastern sea-coast of Maine, a dispenser to the village-folk of herb medicines made from herbs in her little garden. «The sea-breezes blew into the low end-window of the house, laden with not only sweet-brier and sweet-mary, but balm and sage and borage and mint, wormwood and southerwood.» Mrs. Todd's summer-boarder (Miss Jewett herself, no doubt) tells the story of her sojourn in the sweet, wholesome house, of her many excursions with her hostess, now to a family reunion, now to visit Mrs. Todd's mother on Green Island, now far afield to gather rare herbs. The fisher folk, the farm folk, and the village folk, are depicted with the author's unique skill, living and warm through her sympathetic intuition. The book is fresh and clean with sea-air and the scent of herbs. Its charm is that of nature itself.

Amos Judd, by J. A. Mitchell. On the outbreak of civil war in a province of Northern India, the seven-year-old rajah is smuggled away to save his life, by three faithful followers, two Hindoos and an American; and for absolute safety is taken to the Connecticut farmhouse of the American's brother. Under the name of Amos Judd he is brought up in ignorance of his origin. The most dramatic incidents of his life hinge upon his wonderful faculty of foreseeing events. In this story the atmosphere of a world invisible seems to surround and control that of the visible world; and the shrewd and unimaginative Yankee type is skillfully and dramatically set against the mystical Hindu character, to whom the unseen is more real than the actual. The story is well told.

Coming Race, The, by Edward Bulwer-Lytton. This is a race of imaginary beings, called Vrilya or Ana, who inhabit an imaginary world placed in a mysterious subterranean region. They have outstripped us by many centuries in scientific acquirements; making the great discovery of a force, «vril,» of which all other forces are but modifications. They possess perpetual light; they can fly; and produce all the phenomena of personal magnetism. They have no laboring class, which has been superseded by machinery; there is absolute social equality; the ruler merely looks after a few necessary details. Intelligence supersedes force. Women are superior to men, their greater power over the force «vril» giving them greater physical and intellectual ability; still the more emotional and affectionate sex, in courtship they take the initiative; they are second to men only in practical science. In philosophy and religion there is unanimity: all believe in God and immortality. The discoverer of this kingdom is a New-Yorker, who tries to entertain his hosts with a eulogy on the American democracy; but this form of government, he learns, is called Koom-Bosh (Government of the Ignorant) in the Vrilya language. The finding of this new world gives rise to many speculations on human destiny. The entire devotion of these wonderful beings to science means the disappearance of all the arts. There are no great novels or poems or musical compositions. There are no criminals and no heroes. Life has lost its evils, and with them all that is worth struggling for. Everything is reduced to a dead level; everywhere ennui seems to reign supreme. This story, published in 1871, was a skit at certain assumptions of science; but its cleverness of invention and brilliancy of treatment, added to the craving wonder of humanity as to what its evolution is to be toward, gave it a large popularity.

Bachelor of the Albany, The, by M. W. Savage, a leisurely novel of English middle-class life in the thirties, was published in 1847. Its plot is almost as rambling as that of ‹Pickwick,› being merely a comfortable vehicle for the presentation of the characters. These include a typical English merchant of the old school, Mr. Spread, and his healthy, handsome family; his former business partner, Mr. Narrowsmith, a miserly, mean-spirited man; Mr. Barker, the Bachelor of the Albany, fond of muffins and marmalade and eighteenth-century literature; and Mr. Owlet, a young clergyman with Gothic tendencies, a product of the Tractarian movement. Their story is told with much quiet humor, and with an old-fashioned absence of haste and absence of introspection, that makes it cheerful reading.

«It was now verging to the season which in Catholic Oxford is called the Feast of the Nativity, but by Protestant England is still named Christmas,—the season of pudding and pantomimes, mince-pies and maudlin sentiment, blue noses and red books. . . . Now young ladies were busily exchanging polyglots and pincushions, beautiful books and books of beauty, Olney hymns and Chapone's Letters, with cases and boxes of twenty kinds. . . . Folly in white waistcoat was now quoting old songs and dreaming of new monasteries, as if it was a whit less difficult to turn a modern Christmas into an ancient Yule than to change a lump of sea-coal into a log of pine.»

Cœur d'Alene, by Mary Hallock Foote. Like her ‹Led Horse Claim› and ‹The Cup of Trembling,› this is a story of the Colorado mining camps, full of realistic details. Its situations turn upon the labor strife between Union and non-Union miners in 1892, which forms the sombre background of a bright lovers' comedy. There is a thread of serious purpose running through it,—an attempt to show in dramatic fashion what wrongs to personal liberty are often wrought in the name of liberty by labor organizations. The best-drawn character in the book is Mike McGowan, the hero's rough comrade, a Hibernian Mark Tapley. If the love passages seem at times over-emphasized, the author's general dialogue and descriptive writing have the easy strength of finished art; and her evident familiarity through actual acquaintance with the scenes described, gives to her work much permanent value of reality aside from its artistic merits.

Average Man, An, by Robert Grant, is a New York society story; a novel of manners rather than plot, concerning itself more with types than with individuals. Two young men, both clever and of good family, educated at Harvard with an after-year of Europe, settle down in New York to practice law. One of them, Arthur Remington, is content to win a fair income by hard work at his profession, and finally marries a poor but charming girl, who has always represented his ideal, and who refuses a millionaire for his sake. His friend, Woodbury Stoughton, eager for money and fame, dabbles in stocks and loses most of his small fortune. He marries for her money the beautiful uncultivated daughter of a railway king, who loves him devotedly, and to whom he is indifferent. He is elected to the Assembly as a leader of the «better element» in politics; but his ambition to get into Congress leads him into such double-dealing that the Independents desert him, and he is overwhelmingly defeated. On the eve of election, also, his young wife learns of his infidelity to her, and leaves him. The story is slight, but the portraiture of a certain phase of New York fashionable society is vivid, and the study of the inevitable deterioration of life without principle is searching and dramatic.

Ironmaster, The (Le Maître des Forges), by Georges Ohnet, (1882,) has both as novel and play, in English as well as French, been persistently popular; and in all the history of French fiction, few books have sold better. Ohnet wrote the story as a play; but no manager would accept it until, after its success as a novel, he redramatized it. It is a dramatic love story, whose characters are: Claire de Beaulieu; Madame de Beaulieu; Gaston, Duke de Bligny, a mercenary lover who breaks faith with Claire for the sake of a fortune, and engages himself to Athenais, the daughter of a rich but vulgar manufacturer; and a rich young ironmaster, Philippe Derblay, of plebeian birth but excellent character. Around this small group of actors moves an energetic drama of baffled hopes, disappointed ambitions, tribulations that purify, and final happiness. The book has little literary merit; but the rapidity of its movement and its strong situations have given it a secure, if temporary, place in French and English approval.

Helen, by Maria Edgeworth. This old-fashioned novel describes the social life of England about the middle of the nineteenth century; and draws a moral by showing how one deception leads to another, and finally envelops the whole life in deceit and wretchedness. A mere statement of the plot is of no interest: the value of the story is in its humor and its knowledge of the human heart.

Among the characters are Cecilia; her mother, Lady Devenant, a spirited society woman, and a very kind friend to Helen (the heroine); Miss Clarendon, a blunt, outspoken woman, and a modern type to find in an old novel; besides Lord Beltravers, a false friend of Granville Beauclerc, the hero. ‹Helen› was published in 1834. It was the last novel Miss Edgeworth wrote before her death fifteen years afterwards.

Her Dearest Foe, by Mrs. Alexander. The scene of this story (perhaps the best by this prolific writer) is laid in and about London, at the beginning of the present century. Mr. Richard Travers, a middle-aged merchant seeking rest, goes to the little town of Cullingford, and there stays with a Mrs. Aylmer, a widow with one daughter. Mr. Travers is charmed with Cullingford, and revisits the place from time to time. Eventually he falls in love with Kate Aylmer, and marries her after the death of her mother. Subsequently he makes a will in favor of his wife, which also disinherits his cousin and former heir, Sir Hugh Galbraith. After the death of Travers, his widow succeeds to his estate; but is not long left in undisturbed possession, as Mr. Ford, a clerk in the office of her late husband, produces another will in favor of Sir Hugh. Mrs. Travers is obliged to give up her property and compelled to support herself. She settles in the village of Pierstoffe, which is picturesquely described; where, assisted by her friend and companion Fanny Lee, she opens a small fancy-goods shop. Sir Hugh, while hunting in the neighborhood, meets with an accident, and is taken to the house of Mrs. Travers, of whose identity he remains in ignorance, as he has never seen his hostess before, and as she had assumed the name of Temple upon leaving London. Sir Hugh falls in love with his charming nurse, and upon regaining his health, proposes marriage to her; but is rejected, as she believes him to have had a hand in defrauding her of her property. Not long after this, Mrs.

Travers, or Mrs. Temple, is enabled to prove that the will in favor of Sir Hugh is a forgery, for which the clerk Ford is wholly answerable. Sir Hugh again offers himself, and this time she accepts him; afterwards revealing her identity, and rejoicing that she has an opportunity of «heaping coals of fire on the head of her dearest foe.» The story flows easily and pleasantly, the pictures of town and country life are natural and entertaining, and the interest is sustained to the end. It was published in 1883.

Captain Gore's Courtship,— his narrative of the affair of the clipper Conemaugh, and the loss of the vessel The Countess of Warwick,— by T. Jenkins Hains, was published in 1896. The book might have just come into port, so redolent is it of the sea. It describes the wooing of one William Gore, formerly captain of the Southern Cross, then mate of the Conemaugh. On board this vessel, as passengers, are a trim young lady and her mother. When the good ship is taken by pirates, Gore wills to remain and run the risk of identification with the black flag, rather than desert the woman he loves. He has the reward he deserves. The book is written in a clean-cut, crisp style, and is a thoroughly good «book of a day.»

Captain of the Janizaries, The, by James M. Ludlow. This book, published in 1886, is a story of adventure in the second quarter of the revolutionizing fifteenth century. It is rather a series of vivid pictures and spirited incidents than a connected narrative, and tells of the return to Albania of Castriot, called Scanderbeg, who had renounced Islam; of his warfare with the Turks, the heroic defense of Sfetigrade, and the siege and fall of Constantinople. It also describes vividly the rigid training of the Janizaries, the sensual life of the harem, the dissensions among the Christian allies, and the fatal decadence of the Greek empire.

House of the Wolf, The, (1889,) the first of Stanley J. Weyman's historical romances, deals with the adventures of three young brothers (the eldest of whom, Anne, Vicomte de Caylus, tells the story) in Paris, during the Massacre of St. Bartholomew. Catharine, the beautiful cousin of these young men, is sought in marriage by the most powerful noble of the province, the dreaded Vidame de Bezers, known from his armorial bearings as the «Wolf.» She prefers the Huguenot Louis de Pavannes, and Bezers swears to have his life. To warn him, the country lads Anne, Marie, and St. Croix journey to Paris, only to fall into the power of the terrible Vidame. The plots of the Vidame, the struggle of the boys, and the dangers of M. de Pavannes, are woven with thrilling effect into the bloody drama of the Massacre; and the sinister figure of the proud, revengeful «Wolf,» with his burst of haughty magnanimity, lingers long in the memory.

Huckleberry Finn, The Adventures of, by Samuel L. Clemens (Mark Twain), was published in 1884. It is a sequel to, and follows the fortunes of, the leading characters of the same author's ‹Tom Sawyer›; from which it differs in tone and construction, touching now and again upon vital social questions with an undertone of evidently serious interest. Its humor, while less refined, is quite as bright and spontaneous as that of its predecessor, though its popularity has not been so marked.

The story traces the wanderings of «Huck» and Tom, who have run away from home; and tells how, with their old friend the negro Jim, they proceed down the Mississippi, mainly on a raft. The boys pass through a series of experiences, now thrilling, now humorous; falling in with two ignorant but presumptuously clever sharpers, whose buffoonery, and efforts to escape justice and line their own pockets at the expense of the boys and the kindly but gullible folk whom they meet, form a series of the funniest episodes of the story. Tom's and Huck's return up the river puts an end to the anxiety of their friends, and to a remarkable series of adventures.

The author draws from his intimate knowledge of the great river and the Southern country along its banks; and not only preserves to us a valuable record of a rapidly disappearing social order, but throws light upon some questions of moment to the student of history.

Mr. Clemens here exhibits some of the gifts of the earnest novelist, in addition to those of the consummate story-teller.

Flint, by Maude Wilder Goodwin, is a character study. The author traces the influence of heredity on a descendant of the Puritans, one Jonathan Edwards Flint, who has entirely abandoned the faith of his ancestors, and yet in all the crises of life is swayed by inherited Puritan instincts. He even follows the old experiences of conviction of sin and conversion to a higher life; but the agencies are quite modern and non-religious, while he never abandons his skeptical views. The principal characters besides the hero are the heroine, Winifred Anstice; her father and little brother; Miss Susan Standish, an eccentric New England spinster; Dr. Cricket, a Philadelphia physician; and Nora Costello, a captain in the Salvation Army.

Dr. Claudius, by F. Marion Crawford (1883), was the second of Mr. Crawford's novels, following a year after its predecessor ‹Mr. Isaacs.› Unlike the latter, it contains no element of the supernatural, and is merely a love story of contemporary life. Dr. Claudius, himself, when first introduced, is a privatdocent at Heidelberg, living simply, in a state of philosophical content. He plans no change in his life when the news comes to him that he has inherited more than a million dollars by the death of his uncle Gustavus Lindstrand, who had made a fortune in New York. The son of his partner, Silas B. Barker, soon arrives in Heidelberg to see what manner of man Dr. Claudius may be, and persuades the blond, stalwart Scandinavian to go with him to America; securing an invitation for the two on the private yacht of an English duke, whom he knows well. Before leaving Heidelberg, Claudius has fallen in love with a beautiful woman met by chance in the ruins of the Schloss. Since she is also a friend of the Duke, Barker is able to introduce Claudius to her. This Countess Margaret, with her companion, Miss Skeat, is asked to cross the Atlantic with the Duke, his sister Lady Victoria, Barker, and Claudius. Margaret, though an American, is the widow of a Russian count. Claudius is not wholly disheartened, when, on the yacht, she refuses to marry him. But in America, she succumbs to the romantic surroundings of the Cliff Walk at Newport, and admits that she loves the philosophical millionaire. Claudius then starts off on a hasty journey to St. Petersburg, where he obtains from the government the return of Margaret's estates confiscated on account of her brother-in-law's republicanism. Just what the secret is of Dr. Claudius's power with Russia, we are not told; but Mr. Crawford lets us infer that he is the posthumous son of some European potentate. The Duke and the courteous Horace Bellingham know who he is, but the reader's curiosity is not gratified.

Foe in the Household, The, by Caroline Chesebro'. A story of the Mennonites, a religious sect of America, whose strict doctrines preclude marriage except among themselves. Delia Rose, the daughter of the good bishop, breaks her vow in order to marry Edward Rolfe, who is temporarily dwelling at Emerald, the home of the Mennonites. The marriage is kept secret; its only witness being Father Trost, a Methodist preacher, and the bitter enemy of her father's flock, who leaves the neighborhood immediately after performing the ceremony to take up his home in the far West. He returns after many years, to hold over Delia the terrible weapon of her secret. The strong interest of the story is developed from this point: the moral anguish of the wife, Delia, the tyranny of Father Trost, and the domestic affairs, complicated by the presence of Delia's child Edna, afford a theme of unusual strength and freshness. The power of doctrine to warp the judgment, and the unerring result of youthful error and weakness, are powerfully worked out; the very simplicity of the story rendering its moral teaching more effective. As a study of character and of the hidden springs of human action, and as an example of reserved power and dignity of treatment, the book takes high rank. The simple life of the Mennonites, who order their ways after the pattern of the early Christians, and the bareness and hardness which starve poor Delia's soul, are well indicated; while the character of Father Trost is an admirable study of the Protestant Jesuit.

Ernest Maltravers (1837), and its sequel **Alice; or, The Mysteries** (1838), by Bulwer-Lytton. In the preface to the first-named novel, the author states that he is indebted for the leading idea of the work — that of a moral education or apprenticeship — to Goethe's ‹Wilhelm Meister.› The apprenticeship of Ernest Maltravers is, however, less to art than to life. The hero of the book, he is introduced to the reader as a young man of wealth and education just returned to England from a German university. Belated by a storm, he seeks shelter in the hut of Darvil, a man of evil character. Darvil has a daughter Alice, young and beautiful, but of undeveloped moral and mental power. Her father having planned to rob and murder Maltravers, she aids the traveler to escape. Moved by her helplessness, her beauty, and her innocence, Maltravers has her educated, and constitutes himself her protector. He yields at last to his passion, and Alice's first knowledge of love comes to her as a revelation of the meaning of honor and purity. From that time she remains faithful to Maltravers. By a series of circumstances they are separated and lost to each other, and do not meet for twenty years. Maltravers in the mean time loves many women: Valerie; Madame de Ventadour, whom he meets in Italy; Lady Florence Lascelles, to whom he becomes engaged, and from whom he is separated by the machinations of an enemy; and lastly, Evelyn Cameron, a beautiful English girl. Fate, however, reserves him for the faithful Alice, the love of his youth.

‹Ernest Maltravers› is written in the Byronic strain, and is a fair example of the English romantic and sentimental novel of the thirties.

Christie Johnstone, by Charles Reade, was published in 1855, three years after ‹Peg Woffington› had given the author his reputation. It is one of the best and most charming of modern stories. It depicts a young viscount, rich and blasé, who loves his cousin Lady Barbara, but is rejected because of his lack of energy and his aimlessness in life. He grows pale and listless; a doctor is called in, and prescribes yachting and taking daily interest in the «lower classes.» The story, by turns pathetic and humorous, abounds in vivid and dramatic scenes of Scotch life by the sea; and Christie, with her superb physique, her broad dialect, her shrewd sense, and her noble heart, is a heroine worth while. Reade's wit and humor permeate the book, and his vigorous ethics make it a moral tonic.

Colonel's Daughter, The,— an early novel of Captain Charles King's, and one of his best,— was published in 1883. The author disclaims all charms of rhetoric and literary finish in the conversations of his characters. They «talk like soldiers,» in a brief plain speech. For that very reason, perhaps, they are natural and human. The author has depicted army life in the West with the sure touch of one who knows whereof he writes. ‹The Colonel's Daughter› is preeminently a soldier's story, admirably fitted in style and character to its subject-matter.

Bondman, The, one of Hall Caine's best-known romances, abounds in action and variety. Stephen Orry, a dissolute seaman, marries Rachael, the daughter of Iceland's Governor-General, and deserts her before their boy Jason is born. Twenty years later, at his mother's death-bed, Jason vows vengeance upon his father and his father's house. Orry, drifting to the Isle of Man, has married a low woman, and sunk to the depths of squalid shame. Finally the needs of their neglected boy, Sunlocks, arouse Orry to play the man; he reforms and saves some money. Sunlocks grows up like a son in the home of the Manx Governor, and wins the love of his daughter Greeba. The youth is sent to Iceland to school, and is commissioned by Orry to find Jason and give him his father's money — a mission he is unable to fulfill. In trying to wreck, and then to save, an incoming vessel (which, unknown to Orry, is bearing the avenging Jason from Iceland to Man), Orry is fatally hurt; but is saved from drowning by Jason, who learns from the dying man's delirium that he has rescued the father and missed the brother whom he has sworn to kill. Throughout the story, his blind attempts at doing new wrongs to revenge the old are overruled by Providence for good; and at the last, no longer against his will but by the development of his own nature, he fulfills his destiny of blessing those he has sworn to undo.

Beside the Bonnie Briar Bush, and **The Days of Auld Lang Syne,** by Ian Maclaren (the Rev. Dr. John Watson), are companion volumes delineating Scottish character and life among the lowly. Both consist of short sketches with no attempt at plot, but interest attaches to the well-drawn characters. Domsie, the schoolmaster, bent on having Drumtochty fitly represented by «a lad o' pairts» in the University; Drumsheugh, with a tender love-sorrow, and a fine passion for concealing from his left hand the generous deeds of his right; the Rev. Dr. Davidson, long the beloved minister at Drumtochty; Burnbrae, with apt comments upon men and events; Marget Howe, whose mother heart still beats warm even after her Geordie's death; «Posty,» the mail carrier; and Dr. Weelum Maclure, going through field and flood at the call of duty,— these with many others are drawn with a quaint intermingling of pathos and humor. The church life of rural Scotland affords a rich field for the powers of the author.

Hoosier School-Master, The, by Edward Eggleston, first appeared serially in Hearth and Home in 1870. It narrates the experiences of Ralph Hartsook, an Indiana youth who in antebellum days taught a back-country district school in his native State.

There is no attempt at complicated plot, the interest centring in the provincial manners and speech of the rustic characters, who find in the young schoolmaster almost the only force making for progress and culture — crude though it is. Though inexperienced, Ralph is manly and plucky, proving himself possessed of qualities which command the respect of the difficult patrons of the primitive country school.

With a keen sense of humor, and fidelity to detail, the author describes the unsuccessful efforts of the hitherto incorrigible pupils to drive out the teacher; the spelling-school, and how the master was spelled down; the exhortations of the «Hardshell» preacher; the triumphant rebuttal of a charge of theft lodged against Ralph; the sturdy help which he continually gives to the distressed; and the final success of his love for Hannah, a down-trodden girl of fine spirit, who begins really to live under the new light of affection.

With its companion volume, ‹The Hoosier School-Boy,› the novel occupies a unique field; describing the manners, customs, thoughts, and feelings of a type full of interesting and romantic suggestiveness, humorous, and grotesque.

His Vanished Star, by Charles Egbert Craddock (Miss Mary Noailles Murfree). Miss Murfree is one of the few American writers who have possessed themselves of a distinct field in literature. She has found in the uncouth and unique inhabitants of the Tennessee mountains, human nature enough to fill a dozen strong books. While the general characteristics are the same, her stories are all unlike. ‹His Vanished Star› deals with mountain schemers and «moonshiners,» and matches town knavery with rustic cunning. The plot rests upon the effort of one Kenneth Kenniston, who owns a tract in the mountain country, to build a summer hotel. He is indefatigable in his attempts; but as a hotel would kill the business of the «moonshiners,» his tricks are met by equally unscrupulous tricks on their part. The entire story is given to the contest of wits between the whisky distillers,— who are "jes' so durned ignorant they don't know sin from salvation, nor law from lying,» — and the schemer from civilization with legal right on his side, who is powerless to remove the squatters from the land which is legally his. Two beautiful mountain girls play into the hand of fate; but they serve to temper the belligerent air. Miss Murfree's glowing descriptions of mountain fastnesses are rich in color, distinct, and individual, and afford a striking background for her psychological studies.

Hogan, M. P., by Mrs. May Laffan Hartley. In tracing the political course of a young barrister of Dublin, we have a veritable panorama of Irish life in the early seventies. The career of Hogan himself is very disappointing. At the opening of the story he is a promising young lawyer. Later, through the influence of a stock-jobber and an old lord whose interests he is to further, Hogan secures the election to Parliament from one of the southern counties. Having become dazzled with speculation, he invests all his little wealth in stocks; and when the broker absconds with the funds of the corporation, is financially ruined. Hogan loves Nellie Davoren, one of the few admirable characters in the book; but while in London he falls victim to the wiles of a superannuated belle, marries her for her property, and finally secures the position of secretary to a governor in the South Sea Islands and goes to reside in Honolulu.

While we trace with regret the tortuous and downward path of the barrister, we are treated to some very realistic descriptions of all classes of people and conditions of life, from the nuns of St.

Swithin's convent to Saltasche the broker swindler, and from the Lord Mayor of Dublin to the wretched tenant of the peat country.

The scenes are crowded with characters as numerous as those in Mrs. Rafferty's ultra-fashionable drawing-rooms, and as diversified as the motley crowd on Kingstown Pier. There are the wild and reckless college fellows, the giddy devotees of fashion, the dissolute military colonel squandering his wife's money, the distinguished clerical magnates, match-making mammas, and gossiping spinsters. The political state of affairs is freely discussed. We are admitted to electioneering assemblies, and listen to the stump orators; in the crowded ball-room we overhear the side talk of dignified functionaries and their conservative opinions on the question of Home Rule, Tenant Right, and minor agitated measures; and following Hogan in his campaign, we listen to the rant of a Yankeeized Hibernian loudly proclaiming for an Irish republic. Altogether we have to thank Mrs. Hartley, who was a native of Dublin, for a most skillfully delineated portrait of her countrymen as we find it in ‹Hogan, M. P.,› the first of her novels.

Honorable Miss Ferrard, The, an Irish romance by May Laffan Hartley, London, 1877.

Helena Ferrard, or «Hel,» the only remaining daughter of an utterly impoverished and fallen house, grows to girlhood with the woods and fields for sole teachers, and for companions her three stalwart, reckless brothers, the most arrant poachers for miles around. With the one servant, Cawth, a virulent old hag, who is yet faithful to the family in its degradation, Lord Darraghmore and his children «flit» from town to town, from hovel to hovel, as their creditors or their whims urge; subsisting for the most part on the results of the sons' questionable industry.

To «Hel» at sixteen comes a brief civilizing interval under the care of two maiden aunts in Bath. But the beautiful half-savage creature, unused to restraint of any kind, chafes and suffocates in the rose-scented atmosphere of the home of these two old gentlewomen. Carrying a few ameliorating traces of social training with her, she runs away, back to the heather fields of Darraghtown, where her wild clan has gathered.

There she meets and loves Jim Devereux, a handsome, manly young farmer of the better class. Her beauty wins also the love of a richer man, Mr. Satterthwaite, who, as the purchaser of the estate of Rosslyne, supplies the English element of the tale. But convinced that Helena's happiness lies in Devereux's hands, the Englishman generously puts himself aside; and when Jim and Helena turn their faces toward the New World, it is he who bids them «God-speed» from the steamer's deck.

Among the minor characters which illustrate Irish social conditions are the noisy, vulgar Perrys, and clever Madam Reilly, whose conversations with Mr. Satterthwaite enable the author to discuss at length the social and political problems of the country. The story gives a vivid picture of Ireland as she is,—poverty-stricken Ireland with her untamed Celtic heart, beautiful even in her ruin, and pervaded by a wild romantic charm.

Beyond the Pale, by B. M. Croker. The scene of this story is laid in Munster, Ireland. The heroine is Geraldine O'Bierne, better known as Galloping Jerry, the last representative of an old and ruined race. At her father's death, the great estate of Carrig is seized by the mortgage-holders; and her mother, a penniless and silly beauty, marries Matt Scully, a neighboring horse-dealer,—a match so far beneath her that the indignant county cuts her altogether. Scully despises his stepdaughter till he discovers that she can ride with judgment and dauntless courage; whereupon he takes her from school, and sets her to breaking his horses. Her mother being dead; she is bullied and abused by him and his niece Tilly, a vulgar slattern; pursued by Casey Walsh, jockey and blackleg; cut by the county, and adored by the peasantry. The Irish pride of race is the main element of interest. The story is bright, original, and very well told; while two or three character-studies of Irish peasants are portraitures that deserve to live with Miss Edgeworth's.

Cecilia de Noel, by Lanoe Falconer (Morwenna Pauline Hawker). The scene is England, in recent times; the heroine is Cecilia de Noel, an impersonation of love and sympathy, whose power of goodness is put to the highest proof by her ability to quiet a restless spirit that haunts the house of her friends Sir George and Lady Atherley. The ghost is used as a kind of touchstone of character. The book as a whole is a curious psychological study. At the time of its publication it attracted great attention.

Dr. Latimer, by Clara Louise Burnham. This is called «A Story of Casco Bay»; and it contains many charming pictures of that beautiful Maine coast and its fascinating islands. Dr. Latimer, a man of fine character and position, beloved by all who know him, becomes interested in three orphan girls, Josephine, Helen, and Vernon Ivison, who come to Boston to support themselves by teaching and music. He falls in love with Josephine, the eldest, who returns his affection; and he invites the three girls to his island home for the summer. He has hesitated to avow his love for Josephine on account of the difference of age between them, and also on account of a former unhappy marriage made in early youth with a woman who had first disgraced and then deserted him, and whom he has long supposed dead. Her sudden reappearance destroys his newly found happiness; he leaves the island, bidding Josephine a final farewell. Recalled by the news that his wife has drowned herself and that he is at last free, he marries Josephine. Helen and Vernon are mated to the men of their choice: the former to Mr. Brush, a German teacher; the latter to Olin Randolph, a society youth of much charm and character, whose aunts, Miss Charlotte and Miss Agnes Norman, are characters of interest, as is also Persis Applebee, the doctor's old-fashioned housekeeper. The story was published in 1893. The island so accurately described is Bailey's Island, where Mrs. Burnham makes her summer home.

Diana Tempest, by Mary Cholmondeley. (1893.) The clever author of ‹Sir Charles Danvers› here attempts a more elaborate novel. It is a story of good society, wherein the motives potent in bad society — greed, envy, malice, and all uncharitableness — have «room and vèrge enough.» The head of the Tempests, a family ancient as the Flood, is engaged to a brilliant beauty of seventeen, Diana Courtenay. His younger brother, a handsome, fascinating, perfidious, selfish army officer, falls violently in love with her, and persuades her to an elopement. After a brief dream of happiness, she awakes to the knowledge that she has married a cold-hearted, self-indulgent spendthrift; he makes her life miserable until she dies at twenty-four, leaving a boy of six, Archie, and a new-born daughter, Diana. Meantime John Tempest, the head of the family, whose whole heart had been given to Diana, marries without love to perpetuate the line, and to prevent the estate's going to his hated and worthless brother. A son is born, but he believes his silly and unloving wife to have been faithless to him, and after her death treats the younger John with justice but without affection. Nevertheless, in his will he makes this lad sole heir. Colonel Tempest disputes the will, but fails to impugn John's title. His rage and disappointment goad him on to make a bet of £10,000 with a plausible scamp named Sloane, that he, Edward Tempest, will never inherit the estates; the implication being that the obstacle to his inheritance is to be removed. Many attempts are made on John's life; and the Colonel, not knowing whose hand thus strikes in the dark, becomes at last almost frenzied with fear and suspense. John, as boy and man, has treated both Colonel Tempest and his profligate boy Archibald with generous kindness; and at last the Colonel is driven to borrow the £10,000 from John to buy off his invisible enemies. He succeeds in reaching two of them, but cannot obtain the clue to the rest. John falls in love with his cousin Diana, a beautiful girl who has not only all the brains but all the conscience in her family. Just as he is about to win her hand, he discovers by the merest chance that the old vague suspicion is true, that he is not a Tempest, and has no right to place, name, or fortune. Tempted to conceal what, without his confession, can never be known to any other human being, his better self constrains him to tell the truth to the true Tempests, give up Diana, and begin life again. This he does: but before any step can be taken, Archie is killed in mistake for John by one of the confederates who had agreed to make away with him in the interest of the Colonel; while that gentleman himself is so excited by the news of his inheritance that he dies of cerebral exhaustion, having in his delirium, revealed to Diana and John his wicked plot. Diana marries John; and as she is now the only heir, the secret of his parentage is never told. Thus analyzed, the story appears sensational, which it is not. The children in the book are drawn with a loving hand, the characterization is as good as in ‹Sir Charles Danvers,› the dialogue is clever, the general treatment brilliant, and in its charming refinement the story has a place apart.

John Littlejohn of J., by George Morgan, (1897,) is a spirited succession of Revolutionary incidents, beginning with the bitter winter at Valley Forge, and ending with the battle of Monmouth, where Lee's intolerable attitude forces an oath from the commander-in-chief. It presents George Washington in the days of his trial, when the country was doubtfully waiting for him to prove adequate to its needs, when his suffering army was clamoring for food and clothes, and the Conway Cabal was secretly trying to wreck him. Throughout all, he is the calmly dominant figure of our histories.

John Littlejohn, a young patriot serving in the American army, is mistaken for his uncle, a bitter old Tory; arrested on charge of treason; and narrowly escapes being shot. His efforts to clear his name, the exciting adventures he meets in outwitting his uncle, and the beautiful but unprincipled Alicia Gaw, the bringing a prize of British gold and British supplies to Washington, are narrated by one Asa Lankford, a dumb soldier who takes an active part in the events. It is a book of clever plotting, of Dumas-like chances. The interest lies less in the slight but pleasant love story, than in the local color and vivid presentment of an interesting period.

Nathalie, by Julia Kavanagh. (1851.) This delicate and charming love story, like the author's ‹Adele› and ‹Sybil's Second Love,› might well take the place of certain flashy novels of the hour in the regard of contemporary readers. Nothing can be simpler than the plot. Nathalie, a poor and charming young Provençal teacher, is dismissed from the boarding-school where she is earning her bread, because a dissipated aristocrat chooses to persecute her with his unwelcome attentions. His mother, Madame Marceau,—more just than her worldly-minded employer, if not more kind, and really grateful for what she regards as the escape of her son,—offers her a shelter and a home, half as companion and half as guest. At the château Sainville she meets the head of the family, Madame Marceau's brother, Armand de Sainville, a man many years her senior; and the story henceforth becomes the story of the action of these three lives upon each other. The most admirable of the minor characters is the gentle old baroness, Aunt Radegonde, the type and epitome of the old French gentlewoman; who adores Nathalie, but has no money to help her with, and who cannot persuade the proud girl to share her little store. The charm of the book lies in its admirable characterizations, its bright and natural dialogue, and above all in its atmosphere of exquisite refinement, the breeding of an old race with traditions and instincts of perfect courtesy.

Hope Leslie, by Miss Catherine M. Sedgwick, (1827,) is a tale of early colonial days in Massachusetts. Hope, an orphan, is brought up by her uncle Mr. Fletcher, and loves her cousin Everett; but in a moment of misunderstanding he engages himself to Miss Downing, Governor Winthrop's niece. At length Miss Downing, discovering that he loves his cousin, releases him to marry the impetuous Hope. Colonial dignitaries and noble women figure equally in the book, which makes a faithful attempt to present a picture of the life of the middle of the seventeenth century in and near Boston. The story is very diffuse, is told with the long stride of the high-heeled and stiff-petticoated Muse of Fiction as she appeared in the middle of our century, and is more sentimental than modern taste quite approves. But as a picture of manners it is faithful; and its spirit is wholesome and healthful. In its day it enjoyed a very great popularity.

Hour and the Man, The, the most important work of fiction among the multitude of Harriet Martineau's writings, is a historical novel based on the career of Toussaint L'Ouverture. It opens with the uprising of the slaves in St. Domingo in August 1791; at which time Toussaint, a negro slave on the Breda estate, remained faithful to the whites, and entered the service of the allies of the French king as against the Convention. The struggle between loyalty to the royalist cause and duty to his race, when he learns of the decree of the Convention proclaiming the liberty of the negroes, ends by his taking the leadership of the blacks; and from this point the story follows the course of history through dramatic successes to the pathetic ending of this remarkable life. The novel is a vivid page of history.

Joshua Davidson, Christian and Communist, The True History of, by E. Lynn Linton. (Final edition (6th), 1874.) The name of the hero of this story is meant to be read «Jesus David's Son»; the word «Jesus» being the old Hebrew word «Joshua,» changed by Greek usage. The idea of the writer was to picture a man of to-day, a man of the people, repeating under altered circumstances the life of Jesus, and setting the world a Christ-example. The work was planned on the theory that «pure Christianity, as taught by Christ himself, leads us inevitably to communism»; and with this view the hero of the story, who begins as a Cornish carpenter, is carried to Paris, to lose his life in the Communard insurrection. He is represented as «a man working on the Christ plan, and that alone; dealing with humanity by pity and love and tolerance,» living the life of «the crucified Communist of Galilee.» The question raised by the author is, «Which is true: modern society, earnest for the dogma of Christianity, and rabid against its acted doctrines, or the brotherhood and communism taught by the Jewish carpenter of Nazareth?» Not only are the views thus indicated extreme, but the execution of the conception, in a hasty sketch, altogether fails to adequately reproduce the understood character and life of Christ.

Downfall, The (‹La Débâcle›), (1892,) a powerful novel of the Franco-Prussian war, by Émile Zola. It portrays with strength and boldness, on a remarkable breadth of canvas, the incidents of that great campaign. Intermingled with the passions of war are the passions of love; the whole forms a pageant rarely surpassed in fiction. The principal characters are Jean Macquart, a corporal in the French army, who had fought at Solferino; Maurice Levasseur, a young lawyer enlisted as a private in Macquart's command; Delaherche, chief cloth manufacturer of Sedan; Henriette Weiss, sister of Maurice, and wife of an accountant; Honoré Fouchard, quartermaster-sergeant; and Silvine, Honoré's betrothed, who has been betrayed by one Goliah, on whom she later takes terrible vengeance. The story is concerned chiefly with the friendship of Macquart and Levasseur, and the love of Macquart and Henriette, who is left a widow during the siege of Sedan. This terrible siege forms the dramatic centre of the story. The book ends tragically with the death of Maurice Levasseur by the hand of Macquart, who had bayoneted him not knowing that it was his friend. With this shadow between them, Jean and Henriette feel that they must part. «Jean, bearing his heavy burden of affliction with humble resignation, went his way, his face set resolutely toward the future, toward the glorious and arduous task that lay before him and his countrymen.— to create a new France.»

Assommoir, L', by Émile Zola, entitled ‹Gervaise› in the English translation, was published in 1877, and forms one of the series dealing with the fortunes of the Rougon-Macquart family. The chief figure, Gervaise, a daughter of this family driven from home when fourteen, and already a mother, goes with her lover to Paris. There he deserts her and her two children. She afterwards marries a tinsmith, Coupeau. The beginning of their wedded life is prosperous; but as the years go on, vice and poverty disintegrate what might have been a family into mere units of misery, wretchedness, and corruption. Zola traces their downfall in the pitiless and intimate fashion characteristic of him, and not difficult with characters created to be analyzed. The book is a series of repulsive pictures unrelieved by one gleam of a nobler humanity, but only «realistic» as scraps: the life as a possible whole is as purely imaginative as if it were lovely instead of loathsome.

She Stoops to Conquer, by Oliver Goldsmith. This admirable comedy was first produced in 1773, and is said to have been founded on an incident in the author's own life. Young Marlow, who is of a very diffident disposition, on his way to see Kate Hardcastle whom his father designs for him as a wife, is directed to Squire Hardcastle's house, as an inn, by Tony Lumpkin, the squire's stepson. With Marlow is Hastings, a suitor to Constance Neville, whom Mrs.

Hardcastle designs for her son Tony. They meet Kate and Constance, but Marlow's timidity prevents him from looking them in the face. Meeting Kate later, in her housewife's dress, he takes her for a barmaid and loses his timidity, representing himself as «the agreeable Mr. Rattle,» the ladies' favorite; and laughs at Miss Hardcastle as «a mere awkward, squinting thing.» The excesses of Marlow's servants force Hardcastle to remonstrate; a quarrel ensues in which Marlow asks for his bill. Hardcastle tells him he is much disappointed in his old friend's son, and leaves him. Marlow calls the «barmaid,» and learns what a «dullissimo macaroni» he has made of himself. She allows him to believe she is a poor relation, and as such he woos and wins her.

Tony agrees to help Hastings to elope with Constance. He receives a letter, saying Hastings is ready with a coach; but not being able to read it, gives it to his mother, who discovers the plot. Tony, however, learning that he has been of age for three months, refuses to marry her, and she is thus allowed to keep her dowry and her lover. In drilling his servants to receive Marlow, Hardcastle tells them they must not laugh at his stories. «Then, ecod, your worship must not tell the story of the ould grouse in the gun-room: we have laughed at that these twenty years.» And «the grouse in the gun-room» has become proverbial for an old story.

Tales of a Traveller, by Washington Irving, (1824,) is a delightful medley of humorous and tragic elements. The genial humorist himself declares them to be «moral tales,» with the moral «disguised as much as possible by sweets and spices.» Sometimes sportive, abounding in mockery which although keen is never bitter, they are again weirdly grotesque or horrible, like the work of Poe or Hoffmann. Always they have the individual flavor and easy grace characteristic of Irving. The volume is divided into four parts.

In the first, a nervous gentleman and his friends, guests of a jovial fox-hunting baronet in his «ancient rook-haunted mansion,» become reminiscent of family ghost-stories and vie with each other in wild romances, the actors in which cannot rest, but frighten would-be sleepers from their former haunts.

In Part ii., Buckthorne, ex-poor-devil author and actor, become a comfortable country squire, narrates the ups and downs of his varied career.

Part iii. is a succession of adventures with Italian banditti, recounted by a group of travelers gathered in an inn at Tarracina. Among them is a pretty Venetian bride who shudders to hear of the wild horde infesting the Apennines, always ready to attack and rob defenseless parties, and carry them off in the hope of extorting ransom. Another and more incredulous listener is a young Englishman, whom the bride dislikes for his insensibility. The next day he is taught a practical lesson in the existence of brigands; and by rescuing the fair Venetian from their hands, reverses her opinion of him.

In Part iv., Irving collects the romantic legends concerning Captain Kidd and his fellow buccaneers, and the treasure they are supposed to have secreted in the neighborhood of Hellgate. There are other legends too, involving the compact with the Devil, which tradition has made an inevitable condition of the securing of illegal gains. All these varied scenes of England, Italy, and America, Irving presents in happy incidental touches which never clog the action with description, yet leave a vivid picture with the reader.

Marble Faun, The, by Nathaniel Hawthorne. (1860.) This is the last complete romance by the author, and was thought by him to be his best. It was composed carefully and maturely, Hawthorne not having written anything for seven years; and appeared simultaneously in Boston and London under different titles. The original name proposed was ‹The Transformation of the Faun,› shortened by the English publisher into ‹Transformation,› and changed in America by Hawthorne to ‹The Marble Faun.› The scene is laid in Rome; the chief characters, four in number, are introduced together in the first chapter: Kenyon, an American sculptor; Hilda and Miriam, art students; and Count Donatello, an Italian friend. Hilda, blonde and gentle, with New England training and almost Puritanic feeling, is beloved by Kenyon. Miriam, dark and passionate, is admired by Donatello. An accidental resemblance of Donatello to the famous Faun of Praxiteles is used by the author to picture a corresponding human character,—beautiful, but heedless and morally unconscious, until brought into contact with sin and suffering. This «transformation» is occasioned by the persecution of Miriam by a mysterious person, accidentally encountered in the Catacombs, who thereafter attaches himself to her, haunts her, and dogs her footsteps. He finally intrudes himself upon her during a moonlight excursion to the Capitoline Hill; when Donatello, enraged beyond endurance and encouraged by a glance from Miriam, grasps him and flings him from the Tarpeian rock to his death. From that instant Miriam and Donatello become linked together by their guilty secret; and the happy, heedless, faunlike Donatello becomes the remorseful, conscience-stricken man. Hilda, meanwhile, is involved in the catastrophe. She has seen the deed committed, and is overwhelmed; she can neither keep nor betray her terrible secret, and breaking down under the weight of its oppression, the Puritan maiden seeks the bosom of the Roman Church and pours out her secret at the confessional. In the end Donatello gives himself up to justice, Hilda and Kenyon are married, and the unhappy Miriam disappears. The underlying interest of the book rests in the searching analysis of the effect of the murder upon the characters of those involved in the deed. Donatello is awakened from a blissfully immature unconsciousness of the world into a stern realization of crime, and its consequences, remorse and suffering; while Hilda is crushed with a sense of the wickedness which has been thrust upon her innocent vision. Incidentally the book is filled with the spirit of Rome and with Roman sights and impressions, which have made it the inseparable manual of every sojourner in the «Eternal City»; to each and all of whom is pointed out «Hilda's tower,» where she kept the legendary lamp burning before the shrine, and fed the doves, until the day when another's crime drove her from her maiden refuge.

Twice-Told Tales, by Natnaniel Hawthorne. (First series, 1837; second series, 1847.) The ‹Twice-Told Tales› took their title from the fact of their previous publication in various annuals and magazines. The book was favorably noticed, although the quality of the author's genius was not then widely appreciated. The tales are national in character, and the themes are chosen from among the many quaint and interesting traditions of New England. Told with a felicity and repose of manner that has not been surpassed in our literature, they reveal a power of imagination, a knowledge of the obscurer motives of human nature, and a spiritual insight, which marked a distinct epoch in American literature. The second series of ‹Twice-Told Tales› begins with the four ‹Legends of the Province House,›—tales which, especially characteristic of the author's genius, at once added to the romantic glamour which surrounds the Boston of Revolutionary days. Throughout, the ‹Tales› are characterized by Hawthorne's beauty of style,—smooth, musical, poetical. He looks upon all things with the spirit of love and with lively sympathies; for to him external form is but the representation of internal being, all things having life, an end, an aim. The sketch entitled ‹A Rill from the Town Pump› is perhaps the most famous in the collection, which contains here and there themes and suggestions that Hawthorne later elaborated in his longer stories; notably the picture of a beautiful woman wearing an embroidered «A» upon her breast, who afterwards reappears in ‹The Scarlet Letter.› ‹The Great Carbuncle› was especially admired by Longfellow, who commends its poetic beauty. The ‹Tales› have often a sombre tone, a fateful sense of gloom, weird and sometimes almost uncanny; but they possess an irresistible fascination. Among those best known are ‹The Gray Champion,› ‹The Gentle Boy,› and the ‹Wedding Knell.›

Aurelian, a historical novel by William Ware, an American author born in 1797, was first published in 1838 under the title ‹Probus.› It was a sequel to ‹Letters of Lucius M. Piso,› published the year before; and like that novel, it is written in the form of letters. The full title reads ‹Aurelian; or, Rome in the third century. In Letters of Lucius M. Piso, from Rome, to Fausta, the daughter of Gracchus, at Palmyra.› The novel presents a singularly faithful picture of the Rome of the second half of the third century, and of the intellectual and spiritual life of the time as expressed in both

"*SPRING.*"

Photogravure from a painting by F. Von Kaulbach.

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Christians and pagans. The Emperor Aurelian figures prominently in the story, which closes with the scene of his assassination. The style of ‹Aurelian› is dignified and graceful, with enough of the classical spirit to meet the requirements of the narrative.

Accomplished Gentleman, An, by Julian Russell Sturgis, was published in 1879. It is a good example of the well-written, readable novel. The scene is laid in modern Venice, where a colony of English and Italians gives material for the characters. The gentleman of accomplishments is Mr. Hugo Deane, a kind of fashionable Casaubon, engaged upon a monumental work, the history of Venice. In the interests of this work he sacrifices his first wife, and is willing to sacrifice the happiness of his daughter Cynthia, beloved by Philip Lamond. All ends well, however. The book may be ranked among the comedies of fiction.

Barchester Towers, by Anthony Trollope, is the second of the eight volumes comprised in his ‹Chronicles of Barsetshire.› The noteworthy success of ‹The Warden› led him to continue his studies of social life in the clerical circle centring at the episcopal palace of Barchester. He gives us a pleasant love story evolved from an environment of clerical squabblings, schemes of preferment, and heart-burnings over church government and forms of service. The notable characters are Bishop Proudie, his arrogant and sharp-tongued wife Mrs. Proudie, and Eleanor Bold, a typical, spirited, loving English girl. Trollope excels in showing the actuating motives, good and bad, of ordinary men and women. In a book as thoroughly «English as roast beef,» he tells a story of every-day life, and gives us the interest of intimate acquaintance with every character. A capital sense of the «Establishment» pervades the book like an atmosphere.

Undiscovered Country, The, by W. D. Howells, is a favorite with many of the author's lovers. The central figure, Dr. Boynton, an enthusiastic spiritualist, is an admirable study of a self-deceiver, an honest charlatan. He is a country doctor, who has become a monomaniac on the subject of spiritualistic manifestations, and has brought up his daughter, a delicate, high-strung, nervous girl, as a medium. His attempts to take Boston by storm end in disaster. He is branded as a cheat, his daughter is believed to be his confederate, and he and Egeria seek refuge in a community of Shakers, whose quaint and kindly ways are portrayed with a loving pen. The peaceful monotony of the daily life, its plain plenty, its orderliness, its thrift, its constant and unoppressive industry, the moral uprightness of the broad-brimmed and straight-skirted community, the strangeness of the spiritual culture which forbids the sowing of any seeds of sentiment, the excellence of character which is so perversely one-sided and ineffective —all these conditions and effects are so vividly reported that the reader seems to behold with his bodily eyes the long barns bursting with harvests, the bare clean rooms of the houses, and the homely pleasantness of every-day activity. In this islanded tranquillity Egeria blossoms into beautiful womanhood, and her supernatural powers vanish forever. A happy life opens before her; but the eyes of the poor visionary, her father, cannot turn away from the Undiscovered Country. Unbalanced trickster that he is, little Dr. Boynton is yet a lovable and pathetic figure, honestly a martyr to his cause. The story is told with an unfailing humor and sympathy, which make the Shaker settlement seem almost a place of pilgrimage.

Garth, by Julian Hawthorne, appeared first as a serial in Harper's Magazine. (1875.) Garth Urmson, the hero, is a member of a New Hampshire family, upon which rests a hereditary curse. In the seventeenth century the founder of the family in America had violated a sacred Indian grave. From that time forth, the shadow of the crime rests upon his descendants. Garth, the last of the race, seems to carry the weight of all their cares and sorrows; but at the same time he feels the dignity which was theirs by right of many noble qualities. He is a dreamer, but a lofty dreamer. He cannot, however, escape misfortune. His love affairs with two women, Madge Danvers and Elinor Lenterden, are unhappy, in so far as they are controlled by the hereditary curse. The novel possesses a peculiar haziness of atmosphere. It is perhaps an imitation of the elder Hawthorne's ‹House of the Seven Gables.›

Sforza, by William Waldorf Astor. (1889.) The scene of this novel is laid in Italy, at the opening of the 16th century. Several historic and semi-historic characters figure in the story. The author has adhered truthfully to historic facts, and has set forth the intriguing Italian civilization, with an accuracy and attention to detail which bespeak careful study of the times pictured; and his descriptions of costume, architecture, and natural scenery, are very effective. The story deals with the history of the wars between Ludovic Sforza and Louis XII. of France. Ludovic has murdered his nephew, the rightful Duke of Milan, and reigns in his stead, keeping the widow Isabelle and her son captive. Harassed by a French invasion, and by the knowledge that he is about to be assailed by the Venetians, Ludovic sends his nephew Hermes on a secret mission for aid to the doge of Venice. Hermes succeeds, but barely escapes the Inquisition. Bernadino, Ludovic's governor, who is in love with Isabelle, betrays Ludovic, who is beaten and captured by the French. Isabelle scorns Bernadino, and he is assassinated in the French camp. Narvaez, a famous young Spanish fencing-master, figures conspicuously in the book, and performs many daring exploits, finally turning out to be a woman in love with Hermes. This forms the very slight love motive of the book. Almodoro, Ludovic's soothsayer, who prophesies his fate, and whose encouraging words are freighted with a double meaning, is a prominent personage, and sways the duke's fortunes by his supernatural revelations and his wily scheming. The Chevalier Bayard is introduced with one of his famous feats of arms. The excellence of the book lies rather in detached scenes than in the continuous narrative.

The Seats of The Mighty, by Gilbert Parker, (1896,) is a historical romance, of which the scene is laid in Quebec at the critical period of the war between the French and English. It is a rapid succession of exciting adventures wherein figures prominent in history play their part with the creations of the author.

Captain Robert Moray, of Lord Amherst's regiment, is a hostage on parole in Quebec. On a false charge of being a spy he is imprisoned. His death, however, is prevented by Doltaire, an instrument of La Pompadour, who has brought Moray into these straits for purposes of his own: by keeping him alive, that is, Doltaire hopes to obtain papers in Moray's possession that are of great importance to La Pompadour. Moreover, he suspects Moray of affection for Alixe Duvarney, whom he himself loves, and would torture his rival with the knowledge of his own success.

The monotony of the imprisonment is varied by interviews with Gabord the jailer, «who never exceeds his orders in harshness»; and by occasional visits from the brilliant Doltaire, or from Vauban the barber, who is the connecting link with Alixe and her world.

Of two attempts to escape, the first is frustrated by Doltaire; the second, a year later, meets with better success. Gabord has been induced to bring Alixe to her lover, and a marriage ceremony is performed by an English clergyman who has been smuggled into the quarters. That night Moray and five other prisoners make their escape, and in a few days succeed in reaching the English lines.

Moray's information as to the condition of the city, and the pass by which the Heights of Abraham may be reached, is invaluable.

After the battle and the capture of the city, Moray begins the search for Alixe. Accidentally he learns of the death of Doltaire. He finds Alixe at last in the mountains above the city, where she had taken refuge from the persecutions of Doltaire. Here she tends her wounded father, and has for her companion Mathilde, the poor, demented sweetheart of Vauban. The characters are all well drawn.

Seven Champions of Christendom, The, by Richard Johnson. This is a romance of chivalry, which was one of the best known and most popular books of its time. The oldest known edition is dated 1597. In it are recounted the exploits of St. George of England, St. Denis of France, St. James of Spain, St. Anthony of Italy, St. Andrew of Scotland, St. Patrick of Ireland, and St. David of Wales. St. George kills the dragon, and after seven years' imprisonment escapes, marries Sabra, and takes her to England. He draws the sword of the necromancer Ormandine from the enchanted rock, rescues David, who had been unable to draw the sword, and kills Ormandine. St. Denis, after an enchantment of seven years in the shape of a hart, rescues Eglantine from the trunk of the mulberry-tree. St. James, by knightly prowess, wins the love of Celestine. St. Anthony kills the giant Blanderon and rescues Rosalinde; but her six sisters remain enchanted, in the forms of swans. St. Andrew forces the father of Rosalinde to become a Christian; and God, in recompense, restores the daughters to their former shapes. St. Patrick rescues the six sisters from the hands of satyrs. The Seven Champions collect immense armies from their native countries to attack the Saracens; but St. George is called to England to defend Sabra, who has killed the Earl of Coventry in defense of her honor. He defeats the champion of Coventry and returns to Egypt with Sabra, where she is crowned queen. Going to Persia, he finds the other champions, under the spell of the necromancer Osmond, devoting themselves to the love of evil spirits, who are in the form of beautiful women. He breaks the spell, and the armies of the champions defeat those of the Saracens. The second part relates the achievements of St. George's three sons, and the rest of the noble adventures of the Seven Champions; also the manner and place of their honorable deaths, and how they came to be called the Seven Saints of Christendom.

Christianity and Islam; the Bible and the Koran. Four lectures, by Rev. W. R. W. Stephens, Prebendary of Chichester. This book presents the estimate of Mahomet's mission and its results, which seems fair to a conservative English Churchman. It is his desire to do justice to the teachings of the Koran, and to make a full admission of the inherent defects and vices of the races over whom the influence of this code of faith and conduct has certainly been salutary, and even spiritualizing. That is, he attributes to blood the evil tendencies and characteristics too often attributed to religion. Mr. Stephens urges the view that to his followers Mahomet was a great benefactor. «He was born in a country where political organization and rational faith and pure morals were unknown. He introduced all three. By a single stroke of masterly genius he simultaneously reformed the political condition, the religious creed, and the moral practice of his countrymen. In the place of many independent tribes, he left a nation; for a superstitious belief in gods many and lords many, he established a reasonable belief in one almighty yet beneficent Being, and taught man to live under an abiding sense of this Being's superintending care. He vigorously attacked, and modified or suppressed, many gross and revolting customs which had prevailed in Arabia down to his time. For an abandoned profligacy was substituted a regulated polygamy, and the practice of destroying female infants was effectually abolished.» In the view of this historian, Christianity and Mahometanism are the only two really catholic religions. The likeness in their origin and progress he finds remarkable. And here again he discriminates between race taints and religious consequences. He considers that the doctrines of Mahomet, though at first a gospel of deliverance to the peoples who heard them, contain matter irreconcilable with the highest civilization. Mahomet justified three errors which the progressive world has agreed to abandon; — despotism, slavery, polygamy; — and his code was one of exclusion. He condemned the unbeliever, as such, to subjugation or destruction. After the Hegira he himself abated much of his own ideal. Believing profoundly in his mission at first, he came in the end to seek his own advancement, and degraded what should have remained a great religious movement. As both Goethe and Emerson have perceived, so this later biographer sees, that «what in Mahomet's character is earthly, increases and develops itself; the divine retires and is obscured: his doctrine becomes a means rather than an end.» The book is valuable for its fairness of mind, though its statement of the position of Christianity is less judicial and liberal than its estimate of Mahometanism.

Antiquities of the Jews, The, by Flavius Josephus. This work was concluded in the thirteenth year of the reign of Domitian. It was addressed especially to the Greeks and the Gentiles; and for this purpose the author had condescended to acquire the Greek language, and to adopt the «smooth periods» of the pagan writers, held generally in contempt by a people who believed their language sacred and their law the repository of all wisdom. The well-known events of Josephus's life go to account for the singular largeness of view, liberal culture, and tolerant judgment which everywhere characterize his historic writings, and give them a liveliness of style not often found in lengthy national annals.

The ‹Antiquities,› so far as they relate to events covered by the Bible, are hardly more than a free version of and running commentary on the books of the Old Testament, including the Apocrypha. After that the Persian, Macedonian, and Roman invasions, and the Herodian reigns, are told with varying degrees of thoroughness down to Nero's twelfth year, when the uprising occurred which gave rise to the Jewish War in which Josephus bore so conspicuous a part, and which he relates in the book so named. To Christians the most interesting passage in his writings, notwithstanding its disputed authenticity, is that containing his description of Jesus, Chapter iii., Book xviii.

«Now there was about this time Jesus, a wise man, if it be lawful to call him a man; for he was a doer of wonderful works, a teacher of such men as receive the truth with pleasure. He drew over to him both many of the Jews, and many of the Gentiles. He was [the] Christ. And when Pilate, at the suggestion of the principal men among us, had condemned him to the cross, those that loved him at the first did not forsake him: for he appeared to them alive again the third day; as the divine prophets had foretold these and ten thousand other wonderful things concerning him. And the tribe of Christians, so named from him, are not extinct at this day.»

This passage is twice quoted by Eusebius, and is found in all the MSS.

Analogy of Religion, The, by Bishop Joseph Butler, first appeared in 1736, and has ever since been held in high esteem by orthodox Christians. The full title is ‹The Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature.› The argument, which is orderly and concise, is briefly this: The author lays down three premises,—the existence of God; the known course of nature; and the necessary limitations of our knowledge. These premises enable him to take common ground with those whom he seeks to convince—the exponents of a «loose kind of deism.» He then argues that he who denies the Divine authorship of the Scriptures, on account of difficulties found in them, may, for the same reason, deny the world to have been created by God: for inexplicable difficulties are found in the course of nature; therefore no sound deist should be surprised to find similar difficulties in the Christian religion. Further, if both proceed from the same author, the wonder would rather be, that there should *not* be found on both the mark of the same hand of authorship. If man can follow the works of God but a little way, and if his world also greatly transcends the efforts of unassisted reason, why should not His word likewise be beyond man's *perfect* comprehension? In no sense a philosophy of religion, but an attempt rather to remove common objections thereto, the work is necessarily narrow in scope: but within its self-imposed limitations the discussion is exhaustive, dealing with such problems as a future life; God's moral government; man's probation; the doctrine of necessity; and most largely, the question of revelation. To the ‹Analogy› there are generally subjoined two dissertations: one on Personal Identity, and one on The Nature of Virtue.

Adam, the drama, is a work of the twelfth century by an unknown author. It is written in French, with the exception of the responses and canticles, which are in Latin; and it derives its chief importance from the fact that it is the oldest drama in the language. It gives the history of the fall of Adam and the murder of Abel, followed by a procession of all the prophets who foretold the coming of the Messiah. The piece was played on the public square in front of the church. The platform upon which it was represented must have been backed against the portal; for in the stage directions, the actor who takes the part of God is told to return at once to the church, whenever he leaves the stage. Some of the scenes are managed with considerable skill; and there is a good deal of clever character-drawing and vigorous dialogue. The scene where the serpent tempts Eve is especially noteworthy for its simplicity and animation.

Abraham, Studies on the Times of, by Rev. H. G. Tomkins, with fourteen plates of ancient monuments and inscriptions. 1878. A valuable account of the new light thrown by discoveries in Babylonia upon the far eastern world of Abraham's time (about 2250 B. C.)—when the city of Ur was a great seat of trade, and of worship of Sin the Moon-god, as the Father-god to whom the sun was a son and the evening star a daughter; and of all the customs and ideas familiar to Abraham before he «went west» to Palestine. This is a book of special value for Bible study.

Acts of the Apostles, The (‹Actes des Apôtres›), a series of satirical pamphlets directed against the French Revolutionists, by Peltier, who was assisted by several royalist writers. It is full of witty attacks on the leaders of the Revolution, and especially on the framers of the constitution of '89, who are represented as rope-dancers performing their feats on a very thin wire. It attacks all new ideas, ridicules reforms of every kind, and boldly defends the principles of the aristocracy. The work forms nine volumes.

Apostolic Fathers, The: Revised Texts, with English Translations. By J. B. Lightfoot. A collection of about twelve of the earliest Christian writings, directly following those of the Apostles, made with great care and learning by the ablest of recent English Biblical scholars. The writings gathered into the volume represent those teachers of Christian doctrine who stand in the history nearest to the New Testament writers, and the account of them given by Dr. Lightfoot is not only the best for students, but it is of great interest to the general reader.

Apocryphal Gospels, and Other Documents relating to the History of Christ. Translated from the originals in Greek, Syriac, Latin, etc., by B. H. Cowper. A trustworthy, scholarly, and complete collection of the writings, not included in the New Testament, which sprang up in various quarters as attempts to recover the story of Christ. They form a singular body of curious stories, mostly legendary fictions without historical value, but very interesting and significant as showing how legends could arise, what form they could take, and what ideas they embodied.

Barlaam and Josaphat, one of the most popular of early mediæval romances, is supposed to have been written by St. John of Damascus,—or Damascenus, as he is sometimes called,—a Syrian monk born about the end of the seventh century. The name of Barlaam and Josaphat appear in both the Greek and Roman lists of saints. According to the narrative of Damascenus, Josaphat was the son of a king of India brought up in magnificent seclusion, to the end that he might know nothing of human misery. Despite his father's care, the knowledge of sickness, poverty, and death cannot be hidden from him: he is oppressed by the mystery of existence. A Christian hermit, Barlaam, finds his way to him at the risk of life, and succeeds in converting him to Christianity. The prince uses his influence to promote the new faith among his people. When he has raised his kingdom to high prosperity, he leaves it to spend the remainder of his days as a holy hermit.

Professor Max Müller traces a very close connection between the legend of Barlaam and Josaphat, and the Indian legends of the Buddha as related in the Sanskrit of the Lalita Vistara. This connection was first noticed, according to Professor Müller, by M. Laboulaye in the Journal des Débats (July 1859). A year later; Dr. Felix Liebrecht made an elaborate treatment of the subject.

The episodes and apologues of the romance furnished poetic material to Boccaccio, to Gower, to the compiler of the ‹Gesta Romanorum,› and to Shakespeare; who is indebted to this source, through Wynkyn de Worde's English translation, for the casket incident in the ‹Merchant of Venice.› The entire story is found in the ‹Speculum Historiale› of Vincent of Beauvais, and in a briefer form in the ‹Golden Legend› of Jacobus de Voragine. It has been translated into several European tongues, «including Bohemian, Polish, and Icelandic. A version in the last, executed by a Norwegian king, dates from 1204; in the East there were versions in Arabic, Ethiopic, Armenian, and Hebrew, at least; whilst a translation into the Tagala language of the Philippines was printed at Manila in 1712.»

Arcadia, a pastoral romance, by Sir Philip Sidney, was begun in 1580, while he was in retirement at the seat of his brother-in-law, the Earl of Pembroke; and published in 1590, four years after his death. Composed with no thought of publication, but as an offering to a beloved sister the Countess of Pembroke; the ‹Arcadia› bears the character of a work intended for no harsher judgment than that of love and intimacy. It seems to have been written in a dreamy leisure, filling the idle spaces of long summer days, sheet after sheet passing from the poet's hand without revision, sometimes without completion. It is a pastoral of the artificial order: Arcadia is in Greece; its inhabitants are half-gods in mediæval dress, knights and shepherds, princes and helots; fair maidens who worship Christ and Apollo and other people of the same order, who never lived save in the fair and bright imagination of a poet-soldier. That the ‹Arcadia› is formless and without plot constitutes much of its charm. In fairy-land there are no direct roads; and no destinations, since it is all enchanted country. There the shepherd-boy pipes «as though he should never be old,» in meadows «enamelled with all sorts of eye-pleasing flowers»; there the «humble valleys» are comforted with the «refreshing of silver rivers»; there, there are «pretty lambs» and «well-tuned birds.»

Such was the popularity of the ‹Arcadia,› that, previous to the middle of the seventeenth century, upwards of ten editions were published; a French translation appeared in 1624. Its value is perpetual not only as the work of a most noble and gallant gentleman, but as the embodiment of the sweetness and beauty of a spirit forever ageless.

Polyolbion, by Michael Drayton. The ‹Polyolbion› appeared first in 1613, early in the reign of James I. It is a poetical gazetteer of England, apparently based on Camden's ‹Britannia.› It contains about 100,000 verses, divided into thirty books of uneven lengths. Its enormous length has always kept it from popularity, even among the readers of the seventeenth century, who had time and willingness to read long books The account is based on a journey of the Muse, which takes her up and down the various rivers of England; and throughout, all the countries, mountains, rivers, cities, towns, and fields are described in full, as well as the birds and beasts that inhabit them. At appropriate points, such as battle-fields, landing-places of great men, homes of poets, and graves of heroes, the Muse pauses long enough to give the reader a full account of the event or the man for which the place is memorable.

The verse consists of monotonous Alexandrine couplets, seldom relieved by any striking passages. Drayton obviously takes great enjoyment in full-sounding names of places and people, and in references to classic authors. There is, however, no inspiration in the work. Even the patriotic admiration for England, characteristic of the time, does not amount to a passion with him. Still, the whole poem is a patriotic attempt to glorify England in every aspect.

Leviathan, by Thomas Hobbes. In this treatise, published in English in 1651, and in Latin in 1668, the author's principles in psychology, ethics, and politics are developed with remarkable logical power. There is constantly within us the image of things outside us; and the representation of the qualities of these entities is what we name «concept,» «imagination,» or «knowledge.» Sensation engenders all our thoughts, and intelligence is only the faculty of noting sensations. Our general ideas are but conventional signs. Sensation, which is the matter of the understanding, becomes also the motive force of the will. It gives birth to pleasure and pain, and consequently to appetite and aversion. Appetite, applied to a particular object, is called desire; to a present object, love. Beauty and ugliness are names for the apparent and probable signs of good and evil. Beauty, goodness, and pleasure, the same as ugliness, evil, and pain, are but different names, different modes of the same thing. Enjoyment being the sole object of the appetites, and suffering that of the aversions, every man is a limit, an obstacle for every other man, and hence his enemy. The state of nature, therefore, can only be a state of war and anarchy. Then Hobbes develops his theory of absolutism, which forms the most celebrated of his speculations. He conceives anarchy not as an accident, a transitory disorder, but as the normal state of humanity. But men soon see that it is their interest to issue from a condition destructive of all security. Hence the social contract, by which each pledges himself to each and all to sacrifice all of his natural right that is necessary for peace. Thus society is a work of pure convention, dictated by selfishness and fear. But society cannot be constituted except by an absolute sovereign. This sovereign must necessarily have all power, legislative and executive, judicial and spiritual; for any separation of powers would restore the state of nature, the state of war. Finally, monarchy is the logical form of this sovereignty, which is absolute both in its objects and its attributes; for monarchy is the farthest removed from the primitive anarchy, and is the best defense against the struggles and rivalries of the state of nature. Religion is the offspring of the imagination and of fear. Its phantoms may be the creation of the individual imagination, and then it is called superstition, or of the collective imagination, and then it is true religion and a means of peace and government. Hobbes gave his work the odd title of ‹Leviathan,› because he saw in political society an artificial body, a sort of imaginary animal larger than man. The Leviathan is the artificial man organized for the protection of the natural man. Hobbes's ethical theory had an immense influence on the progress of English speculation for over a hundred years, but this influence arose chiefly from the criticism and opposition which it called forth. The principles of the ‹Leviathan› were in the main adopted by Spinoza, and some of his ideas have found favor with the philosophical radicals of the present century. His acute psychological analyses have been the subject of appreciative comment by James Mill and the Associationist school. Hobbes's style is remarkable for its clearness and vigor.

Robinson Crusoe, by Daniel Defoe. (1719.) This world-famous tale of adventure is supposed to have been suggested by the real experience of Alexander Selkirk, who was shipwrecked and lived for years on a desert island. Robinson Crusoe, a young Englishman, goes to sea in his youth, is captured by the corsairs, is shipwrecked and washed ashore on an uninhabited island, formerly supposed to have been in the Pacific, but recently satisfactorily identified with Tabago in the Caribbean Sea. The narrative consists of a careful description of his adventures and experiences during the twenty-eight years of his exile. It tells of his ingenious contrivances for his comfort: how he builds him a habitation, procures food to sustain life, and makes a raft by which means he gets to the shipwrecked vessel, and succeeds in getting many articles that are of use to him. An exciting incident in the story is when, after eighteen years of solitude, he comes across the imprint of a human foot in the sand, and in consequence of this discovery is thrown into a state of terror and consternation. He lives for a long time in great suspense, as he finds evidence that the island is visited by cannibals; but it is not until six years later that he encounters them. On this occasion one of their victims escapes, and Crusoe saves his life and keeps him for a servant and companion. He names him Friday, and teaches him civilized ways. He proves honest, devoted, and reliable, and shares Crusoe's life and duties until, a few years later, they are rescued and taken from the island on an English ship. Crusoe eventually returns to England, where he marries and settles down to enjoy the wealth that he has accumulated during his strange adventures. The first volume ended at this point, and met with such remarkable success that the author, four months later, brought out a second volume entitled, ‹The Farther Adventures of Robinson Crusoe›; and this in turn was followed, one year later, by a third relating his ‹Serious Reflections› during his wanderings. The simplicity of style, and the realistic atmosphere which pervades the narrative, have caused the popularity of this book to remain unimpaired.

Baron Trenck, Life of, published 1787, is the autobiography of Baron Friedrich von Trenck, whose life was a succession of adventures scarcely less marvelous than the romantic and highly colored account he gives of them. He entered the Prussian service while still a mere boy, and stood high in Frederic the Great's favor, until, through his love affair with the King's sister, he incurred the royal displeasure, which caused his first imprisonment, the beginning of no end of misfortunes: loss of property, numerous imprisonments and attempts at escape, dangerous wounds, and perils of all kinds. These are all most graphically described in a manner that reminds one of Munchausen's marvelous tales. The anecdotes interspersed give, whether true or false, a vivid picture of the turbulent condition of court life at the time of Frederic the Great and Maria Theresa, under whom Baron Trenck later served. His restless adventurous temperament led him to Paris, when the Revolution was in full swing; he was there accused of being a secret emissary of foreign powers, and was beheaded by Robespierre's order in July 1794.

His cousin, Baron Franz von Trenck, an equal hero and swashbuckler, has also written an autobiography, which however has not attained the celebrity of Baron Friedrich's wonderful mixture of fact and imagination.

Nero, by Ernst Eckstein. (1888.) Translated by Clara Bell and Mary J. Safford. This historical romance calls up the Rome of ancient days, when the imperial city was at its greatest in power, magnificence, and brutality. The principal characters in the story are the well-known Emperor; his wife Octavia, the chaste and beautiful; the gentle, infatuated Acte; the base and scheming Agrippina, mother of Nero; Poppæa, the shameless, cruel, intriguing mistress; Nicodemus, the fanatic; and the grasping pagan, Tigellinus.

These characters are woven into a complicated but fascinating plot, in which vice and virtue, honor and crime, Christianity and heathenism, are in perpetual conflict.

The author, while allowing himself the usual license of the novelist for scope and imagination, is generally faithful to the history of the period. And while he has drawn many graphic pictures descriptive of that terrible age,— such as the popularly conceived brutal character of the Emperor, the burning of Rome, and the illumination by human torches of Nero's gardens,— his real purpose has been more to indicate the stages that lead up to these fatal tragedies, than to portray the tragedies themselves.

As the story opens the Emperor is introduced as the royal youth, gentle in nature, magnanimous in spirit, and giving every promise of a triumphant, noble reign. But as the plot unfolds, unforeseen traits come to the front, fostered by circumstances domestic and civic, till almost every mark of the divine seems obliterated from the man who would set himself up as a god.

The novelist, however, softens the historian's verdict by bestowing in the last scene a semblance of manhood and courage upon the fallen Emperor. Nero is at bay, with the faithful Acte, Epaphroditus, and Phaon by his side. To the soldiers who come to arrest him he says: «Announce to the Senate my supreme contempt. I hold the knaves, who while I was sovereign slavishly licked my sandals, unworthy to crimson my brow with the flush of anger during the last moments of my life. Phaon, I thank you. And you too, Epaphroditus. Guard my corpse. Ask the new Cæsar not to forget that all human affairs are subject to change, and that it does not beseem the ruler of Rome to insult his conquered enemy in death.»

Ancient Rome in the Light of Recent Discoveries, by Rodolfo Lanciani, Professor of Archæology in the University of Rome, and Director of Excavations for the National Government and the Municipality of Rome: 1888. In his character of official investigator, Professor Lanciani has grouped, in this volume, various illustrations of the life of ancient Rome as shown in its recovered antiquities,— columns, capitals, inscriptions, lamps, vases; busts or ornaments in terra-cotta, marble, alabaster, or bronze; gems, intaglios, cameos, bas-reliefs, pictures in mosaic, objects of art in gold, silver, and bronze; coins, relics in bone, glass, enamel, lead, ivory, iron, copper, and stucco: most of these newly found treasures being genuine masterpieces. From these possessions he reads the story of the wealth, taste, habits of life, ambitions, and ideals, of a vanished people. The book does not attempt to be systematic or exhaustive, but it is better. It is full of a fine historic imagination, with great charm of language, and perennial richness of incident and anecdote which make it not only delightful reading, but the source of a wide new knowledge. With the true spirit of the story-teller, Professor Lanciani possesses an unusual knowledge of out-of-the-way literature which enriches his power of comparison and illustration. ‹Pagan and Christian Rome,› 1892, made up in part of magazine articles, and intentionally discursive, attempts to measure in some degree the debt of Christian art, science, and ceremonial, to their Pagan predecessors. ‹Ruins and Excavations of Ancient Rome, a Companion Book for Students and Travelers,› 1897, is, on the other hand, a systematic treatise on modern discovery, supplied with maps, diagrams, tables, lists, and a bibliography. The descriptions begin with the primitive palisades, and come down to the present time, treating prehistoric, republican, imperial, mediæval, and modern Rome; and the book, though more formal, is hardly less entertaining than its predecessors.

Annals of a Fortress: By E. Viollet-le-Duc: translated by Benjamin Bucknall, 1876. A work of highly practical fiction, telling the story through successive ages of an ideal fortress, supposed to have been situated at a point on a branch of the Saône River which is now of special importance in view of the present eastern frontier of France. The story follows the successive ages of military history from early times down to the present, and shows what changes were made in the fortress to meet the changes in successive times in the art of war. The eminence of the author, both as an architect and military engineer, enabled him to design plans for an ideal fortress, and to give these in pictorial illustrations. The work is as entertaining to the reader as it is instructive to the student of architecture, and the student of war for whom it is especially designed.

Army Life in a Black Regiment, by Thomas Wentworth Higginson. The First South Carolina Volunteers was the first slave regiment mustered into the service of the United States during the late Civil War. It was viewed in the beginning more in the light of an experiment than as an actual factor in the war, and Colonel Higginson, who left a company of his own raising to take command, tells the story of this experiment in the form of a diary, the first entry being dated Camp Saxton, Beaufort, South Carolina, November 24th, 1862; the last, February 29th, 1864. While the regiment did not engage in any great battles, it made many minor expeditions, was on picket duty, engaged in constructing forts, etc., all these duties being described in detail. The diary is valuable, in the first place, for the account of camp life, its privations and pleasures, work and recreation; secondly, for the description of the colored man as a soldier, and the amusing accounts of his peculiarities before freedom had made him «more like white men, less naïve, less grotesque.» Many quaint negro songs are given, and stories told in dialect. The diary displays great moderation and good taste,—merits never absent from Colonel Higginson's work; and had it no other merit, it would be delightful reading, from its vivid description of Southern scenes and its atmosphere of Southern life.

Ballads and Barrack-Room Ballads, by Rudyard Kipling. This volume is about evenly divided between poems written in English and those written in cockney dialect. The first half is serious; and most of its themes are found in Hindoo legends and wild sea-tales. The last half deals with the joys and woes of Tommy Atkins, and the various experiences of the British private, from the «arf-made recruity» to the old pensioner on a shilling a day. No such vivid portraiture of the common soldier, with his dullness, his obedience, and his matter-of-course heroism, has ever been drawn by any other artist. The book contains, among other favorites, ‹Danny Deever,› ‹Fuzzy Wuzzy,› and ‹The Road to Mandalay›, besides the grim story of Tomlinson, too ineffective either in virtue or sin to find place in heaven or hell.

Ballads, English and Scottish Popular, by Francis J. Child. Ten Parts, or Five Volumes, Imperial Quarto. (1897.) A complete collection of all known English and Scottish popular ballads; every one entire and according to the best procurable text, including also every accessible independent version; and with an introduction to each, illustrated by parallels from every European language. In its recovery and permanent preservation of songs which date far back of modern civilization,—songs which show the thought and feeling of the child-life of humanity, and the seed from which the old epics sprang, — the collection is of the highest value to the student of primitive history. It is a storehouse of language, of poetry, of fiction, and of folklore, so many times the richest ever made, so complete, learned, and accurate, as to occupy a final position. It is a monument of research, scholarship, and laborious service to literature, — and of the essential unity of all races and peoples in their popular poetry, — to have raised which was the work of a noble life.

Ballades and Verses Vain, by Andrew Lang. Mr. Lang's light and graceful touch is well illustrated in this little volume, containing some of his prettiest lyrics. He is fond of the old French verse forms, and the sentiments which belong to them. The gay verses are wholly gay; the serious ones are pervaded with a pensive sadness — that of old memories and legends. Mr. Lang's sober muse is devoted to Scotland, and after that to old France and older Greece; but whether grave or gay, his exquisite workmanship never fails him.

The Ring and the Book, by Robert Browning. This dramatic monologue, the longest and best sustained of Browning's poems, was published in four volumes in 1868–69, and is his greatest constructive achievement. This poem of twenty-one thousand lines contains ten versions of the same occurrence, besides the poet's prelude. It presents from these diverse points of view the history of a tragedy which took place in Rome one hundred and seventy years before. Browning, one day in Florence, bought for eightpence an old book which contained the records of a murder that of the olden time in Rome, with the pleadings and counter-pleadings, and the statements of the defendants and the witnesses; this Browning used as the raw material for ‹The Ring and the Book,› which appeared four years later. The story follows the fate of the unfortunate heroine, Pompilia, who has been sold by her supposed mother to the elderly Count Guido, whose cruelty and violence cause her eventually to fly from him. This she does under the protection of a young priest named Giuseppe Caponsacchi, whom she prevails upon to convey her safely to her old home. She is pursued by the Count, who overtakes her and procures the arrest of the two fugitives, accusing her and Caponsacchi of having eloped. They are tried; and the court banishes Caponsacchi for three years, while Pompilia is relegated to a convent. Having at a later period been removed from there to her former home, she is suddenly attacked by the Count and several hired assassins, who brutally murder her and her two parents; then follows the Count's trial and condemnation for the murders, and (even in Italy) his final execution. The events of the tragedy are enumerated by the Count, Pompilia, Caponsacchi, the Pope, and others, each from his or her peculiar point of view; and two opposing aspects of the case as seen from outside are offered by «Half Rome» and «The Other Half.» Browning in conclusion touches upon the intended lesson, and explains why he has chosen to present it in this artistic form. The lesson has been already learned from the Pope's sad thought: —

> « — Our human speech is naught,
> Our human testimony false, our fame
> And human estimation words and wind.»

The Pope's soliloquy is a remarkable piece of work, and the chapters which contain the statements of Pompilia and Caponsacchi are filled with tragic beauty and emotion. The thought, the imagery, and the wisdom embodied in this story, make it a triumph of poetic and philosophic creation.

Aurora Leigh, a poem by Mrs. Elizabeth Barrett Browning, which appeared in 1857. She called it the «most mature» of her works, the one in which «the highest convictions upon life and art are entered.» It is in reality a novel in blank verse. The principal characters are Aurora Leigh, who is supposed to write the story; Romney Leigh, her cousin; Marian Earle, the offspring of tramps; and a fashionable young widow, Lady Waldemar. The book discusses various theories for the regeneration of society. The chief theme is the final reconcilement of Aurora's ideals with Romney's practical plans for the improvement of the masses. Bits of scenery, hints of philosophy, and many of Mrs. Browning's own emotions and reflections regarding art, are interspersed through the narrative. Aurora Leigh, the child of a cultivated and wealthy Englishman, is at his death sent from Tuscany to England, and put into the care of a prim maiden aunt. She devotes herself to study; refuses the hand of her rich cousin Romney, who has become a socialist; and goes to London to gain a livelihood by literary work. Romney Leigh wishes to afford society a moral lesson by a marriage with Marian Earle, a woman of the slums, who becomes involved in a tragedy which renders the marriage impossible, when Romney retires to Leigh Hall. Through an accident he becomes blind, and these misfortunes reveal to

Aurora her love for him; and the poem closes with a mutual exchange of vows and aspirations. It is filled with passages of great beauty, and ethical utterances of a lofty nature.

Poetry, History of English, by William John Courthope. The work which in their day both Pope and Gray contemplated writing on the history of English poetry, and which Warton began but never finished, has been taken up anew but with a far different scope by the professor of poetry at Oxford. His plan embraces a history of the art of English poetry — epic, dramatic, lyrical, and didactic — from the time of Chaucer to that of Scott, as well as «an appreciation of the motives by which each individual poet seems to have been consciously inspired.» He also inquires into «those general causes which have unconsciously directed imagination in England into the various channels of metrical composition.» Mr. Courthope believes that in spite of the different sources from which the English national consciousness is derived, there is an essential unity and consistency, so that both the technic of poetical production and the national genius — the common thought, imagination, and sentiment — may be traced in its evolution. He shows with great fullness the «progressive stages in the formation of the mediæval stream of thought, which feeds the literatures of England, France, and Italy,» and tries to connect it with the great system of Græco-Roman cultures so prominent before the death of Boethius. He also explores the course of the national language, to show the changes produced by Saxon and Norman influences on the art of metrical expression before Chaucer. To Chaucer himself are devoted less than fifty octavo pages, and this chapter does not appear in the first volume until it is more than half finished. The history closes with a careful account of the rise of the drama. Dry as the subject in its earlier stages threatens to be, Mr. Courthope's brilliant style and his wealth of illustration make it absorbingly interesting to the student. The second volume, after surveying the influence of European thought in the sixteenth century, and the effects of the Renaissance and Reformation, goes into a careful study of the works of Wyatt and Surrey, the court poets and the Euphuists, Spencer and the early dramatists, with all the various types of versifiers who were famous in that period. Mr. Courthope's broad and generous spirit, his keenness of analysis, his wide learning, and his clearness of vision, make his work, so far as it is completed, an ideal history of poetry.

Guy of Warwick. This old metrical romance belongs to that Anglo-Danish cycle from which the Norman trouvères drew so much material. ‹King Horn› is perhaps the most famous poem of this cycle, but ‹Guy of Warwick› was one of the most popular of those which appeared in the thirteenth century. The earliest existing manuscripts of this romance are in French; though it is supposed to have been written by Walter of Exeter, a Cornish Franciscan. It consists of about 12,000 verses, iambic measure, arranged in rhymed couplets. Although the value of this poem is less as literature than as a picture of ancient English manners, the story has considerable interest as an example of the kind of fiction that pleased our ancestors. The hero, Guy, is represented as the son of a gentleman of Warwick, living in the reign of King Edgar. The youth becomes great, after the fashion of mediæval heroes, entirely through his own unaided efforts. He is spurred on by his love for Felicia, daughter of Earl Rohand, for at first she scorns his suit because he has not distinguished himself; but when he sets out in search of adventures, they come thick and fast. He wins in a fight with Philbertus, kills a monstrous dun cow, makes peace between the Duke of Lovain and the Emperor, slays a dragon and a boar, with the help of Herraud rescues Earl Terry's lady from sixteen villains, travels with Terry and saves his father's life, and finally returns home to claim his bride. Not long after, he leaves Felicia to go on a pilgrimage. On his return, finding England invaded by the Danes, he kills in single combat the Danish giant, Colbrond. After his victory, entirely weary of the world, he retires to a cave and lives a hermit's life; all this time he is supported by alms, and sees no more of Felicia except for one brief interview just before he dies. Though Guy is probably a fictitious character, definite dates are given for his life, and he is said to have died about 929. For those who can follow the quaintness of its middle English style, this poem is very attractive. The story has been told in an excellent modern prose rendering also.

Wuthering Heights, the one novel written by Emily Brontë, and the work which exhibited the remarkable quality of her genius, was published in December 1847, only a year before her death, when she was twenty-eight years old. The scene of the tale is laid in the rugged moorland country in the north of England, with which she was familiar from childhood; the persons are drawn from types only to be found perhaps in that country,—outlandish characters in whom gentility and savagery are united. The hero of ‹Wuthering Heights› is Heathcliff, a man of stormy, untrained nature, brought as a child to Wuthering Heights, the home of the Earnshaw family, by Mr. Earnshaw, who had picked him up as a stray in the streets of Liverpool. He is reared with Earnshaw's two children, Hindley and Catherine; for the latter he conceives an intense affection, the one gleam of light in his dark nature. Catherine returns his love; but Hindley hates him. Hindley is sent away to college, but returns on his father's death, bringing with him a wife, who afterwards dies at the birth of a son, Hareton. Catherine meanwhile has made the acquaintance of Edgar and Isabel Linton, gentleman's children, living at Thrushcross Grange, not far from Wuthering Heights. In course of time, Catherine marries Edgar, though she loves Heathcliff. Isabel falls in love with Heathcliff, who marries her in the hope of revenging himself thereby on the Linton family. His cruel treatment drives her from him. She gives birth to a son, Linton; Catherine to a daughter, Catherine. The elder Catherine's death is precipitated by Heathcliff's stormy avowal of his continuing passion for her. Long after her death he plans to marry his son Linton to Catherine's daughter, because he hates them both, children as they are of marriages that should never have been. In this he is successful; but Linton dies, leaving Catherine a very young widow in the house of her dreadful father-in-law. Hareton Earnshaw, Hindley's son, and another object of Heathcliff's hate, is also one of the household. With the death of Heathcliff, and the union of Hareton and Catherine, the story ends. Heathcliff is buried by the side of his beloved Catherine. The greater part of the narrative is related by Nellie, the housekeeper at Thrushcross Grange, the old nurse in the Earnshaw family. Among the minor characters is Joseph, a servant in the same family, whose eccentric character is drawn with marvelous skill. The entire book remains a monument of unmodified power,—of strength without sweetness. Only at the close of the book, the tempest ceases, revealing for a moment the quiet spaces of the evening sky. The one to whom the strange troubled story had been related, seeks the graves of Heathcliff and Catherine: «I lingered round them under a benign sky; watched the moths fluttering among the heath and harebells; listened to the soft wind breathing through the grass; and wondered how any one could ever imagine unquiet slumbers for the sleepers in that quiet earth.»

Agnes Grey, Anne Brontë's first novel, was published in December 1847, a year and a half before her death, when she was twenty-seven years old. Her talents were of the moonlight order. The book is but a pale reflection of the brilliant Brontë genius.

The heroine, Agnes Grey, the daughter of a clergyman in the North of England, becomes, through reverses of fortune, a governess. Her experiences are those of Anne Brontë herself, the unpleasant side of such a position being set forth. The book, however, ends happily in the marriage of Agnes to a clergyman. Although well written, it lacks the elements of strength and warmth. It lives by the name of the author rather than by its intrinsic merit.

God's Fool, by Maarten Maartens, a story of Dutch middle-class life, has for its central figure Elias Lossell, «God's Fool,» a man accidentally deprived in childhood of his eyesight, and in part, of his reason. Of great physical beauty, gentle in disposition, religious in spirit, he lives a kind of sacred, shut-apart life, while surrounded by the stormy passions, the greedy hates and loves, the envyings and jealousies, of those in full possession of their faculties. His father, a rich merchant, has made two marriages. Elias, the child of the first, inherited vast wealth from his mother. Hendryk and Hubert Lossell, sons of the second marriage, find on their father's death that Elias is the richest of the family, and the head of the firm in which his money is vested. Taking advantage of Elias's helplessness, his half-brothers get his property into their hands, although apparently with his consent; but their greed brings upon them their own destruction. The most pleasing character of the book is the fool himself. His pure, noble, childlike nature perfumes the heavy worldly atmosphere that surrounds him; and he comes in as a kind of gracious interlude between the dramatic but sordid incidents of the plot. The story is well conceived, if slightly improbable; and like Maartens's other books, is told with vigor and grace.

Hammer and Anvil (‹Hammer und Amboss›), by Friedrich Spielhagen (1869), is a novel grounded on a conception of the continual struggle between castes, arising largely from the character of the social institutions of Germany,—the nobility, the military organization, and the industrial conditions. The leading idea is expressed by one of the characters, the humane director of a house of correction, who says: «Everywhere is the sorry choice whether we will be the hammer or the anvil» in life. And the same character is made to express Spielhagen's solution of the difficulty when he says: «It shall not be ‹hammer *or* anvil› but ‹hammer *and* anvil›; for everything and every human being is both at once, and every moment.»

It is not, however, easy to trace the development of this idea as the motive of the book; for the novelist's power lies rather in his charm as a narrator than in constructive strength or analytical ability. In this, as in most of his stories, he obtains sympathy for the personalities he creates, and enchains attention by his gift of story-telling. Georg Hartwig, the hero of the novel, is brought into contact with a fallen nobleman, a smuggler, «Von Zehren the wild,» with his beautiful and heartless daughter Constance, and with a contrasted group of honorable and generous persons who teach him much. Chief of these is another Von Zehren, the prison director, an ideal character. His daughter Paula exercises the influence which opposes that of Constance in Hartwig's life, and leads him to new effort and success. Georg himself is one of those who by nature tend to become «anvil» rather than «hammer.» The story, though less famous than ‹Problematic Characters› or ‹Through Night to Light,› is a great favorite with German readers.

The Silence of Dean Maitland, by «Maxwell Grey» (Miss Mary G. Tuttiett). Cyril Maitland, a young clergyman of the Church of England, accidentally kills the father of a village girl whom he has led astray. The man's body is found, and circumstantial evidence points to Henry Everard, Cyril's lifelong friend and the lover of his twin sister. Cyril is silent; allows his friend to be sentenced to penal labor for twenty years. His sensitive soul suffers torture, but he cannot bear to lose the approval of man, which is very life to him. His little sister gives unconsciously the keynote of his character: «I think, papa, that Cyril is not so devoted to loving as to being loved.»

Endowed with a magnetic personality that fascinates all, with a rare voice, and with wonderful eloquence, Cyril Maitland who becomes almost an ascetic in his penances and self-torture, gains great honor in the church, becomes dean, and is about to be appointed bishop. Life has proved hard to him. His wife, and all his children save one daughter and a blind son, have died, and the thought of his hidden sin has never left him.

On the day before that in which he is to preach the sermon that will put him in possession of the highest place in the church, he receives a letter from Everard, who is out of prison after eighteen years of suffering, telling Cyril that he knows all, but forgives freely. This breaks the dean's heart. The next day he rises before the great audience of the cathedral and confesses all,—lays his secret soul bare before them. In the awful pause that follows the benediction, they approach Cyril, who has fallen into a chair, and find him dead.

The book falls just short of being great: it reminds one of ‹The Scarlet Letter,› though it lacks the touch of the master hand.

Miss Ravenel's Conversion FROM SECESSION TO LOYALTY, by J. W. De Forest. Dr. Ravenel, a Southern Secessionist, comes North at the beginning of the War, with his Rebel daughter Lillie; her Secessionism being more a result of local pride and social prejudice than of any deep-seated principle due to thought and experience. Her conversion is due to her environment, social antagonism which she suffers on her father's account on their return to New Orleans, and the influence of her lovers, John Carter and Edward Colburne, each in turn her husband,—the War making her a widow after a short period of matronly duties. With the inexperience of youth, carried away by the appearance rather than the reality of perfection, she makes a wrong choice in her life companion; but death steps in before her mistake is fully comprehended. The character of John Carter, who dies a Brigadier-General, is strongly drawn: his excesses of sensuality, his infidelities to his wife, his betrayal of the trust assigned him by his government for personal aggrandizement, all cloaked by the personal magnetism which blinds those near him, and makes him a popular commander and his death a national loss. In contrast to this is the equally strong picture of Edward Colburne, a dutiful son, a brave soldier, a faithful lover and friend; meeting his enemies in open warfare with the same courage that he displays on the less famous battle-ground of inner conflict, where he struggles against his disappointment in love, his loss of deserved promotion and distressing conditions after the war, lightened only by the tardy love of the woman to whom he has remained faithful. The love episodes are the least interesting of the narrative. There are graphic descriptions of battles, those of Fort Winthrop and Cane River being the most noteworthy; cynical annotations of the red-tapeism and blunders of the War Department; and humorous sketches of the social life in New Orleans during the Northern occupation, with race clashings of aristocracy, Creoles, invaders, and freed negroes, besides many amusing anecdotes and details of army life,—all in De Forest's sharp black and white. The novel takes high rank among American stories.

Travels and Adventures of Baron Munchausen, The, by R. E. Raspe, published in England (1785), was founded upon the outrageous stories of a real man, one Baron Karl Friedrich Hieronymus von Münchhausen, born at Bodenwerder, Hanover, Germany, 1720; died there, 1797. He had served in the Russian army against the Turks. Later his sole occupation seemed to be the relation of his extraordinary adventures to his circle of friends. Raspe purported to have preserved these tales, as they came hot from the lips of the inimitable Baron. They are monuments to the art of lying as an entertainment. On one occasion, the hero, being out of ammunition, loaded his gun with cherry-stones. With these he shot at a deer. Coming across the same deer some time afterwards, he sees a cherry-tree growing out of his head. The Baron's other adventures are on a par with this; and his name has become a synonym for magnificent, bland extravagance of statement.

Andes and the Amazon, The, OR ACROSS THE CONTINENT OF SOUTH AMERICA, by James Orton. In 1868, under the auspices of the Smithsonian Institution, Mr. Orton, who for many years was professor of natural history in Vassar College, led an exploring expedition to the equatorial Andes and the river Amazon; the experiences of the party being vivaciously set forth in this popular book. Before this exploration, as Mr. Orton explains, even central Africa had been more fully explored than that region of equatorial America which lies in the midst of the western Andes, and upon the slopes of those mountain monarchs which look toward the Atlantic. A Spanish knight, Orellana, during Pizarro's search for the fabled city of El Dorado in 1541, had descended this King of Waters (as the aborigines called it); and with the eyes of romance, thought he discovered on its banks the women-warriors for whom he then newly named the stream the «Amazon,»—a name still used by the Spaniards and the Portuguese in the plural form, Amazonas. Except for one Spanish exploration up the river in 1637, the results of which were published in a quaint and curious volume, and one French exploration from coast to coast eastward in 1745, and the indefatigable missionary pilgrimages of Catholic priests and friars, the great valley remained but vaguely known. National jealousies had kept the river closed from foreign navigation, until, by a larger policy, it was made free to the flags of all nations in 1867. ‹The Andes and the Amazon› is not intended to be a scientific record of newly discovered data. Whatever biological or archæological contributions it offers are sufficiently intelligible and accurate, and there is scattered through the three hundred and fifty pages of the book a large amount of general information, such as a trained observer would instinctively gather, and an intelligent audience delight to share.

Across America and Asia: ‹Notes of a Five-Years' Journey around the World, and of residence in Arizona, Japan, and China,› by Raphael Pumpelly (sometime mining engineer in the service of the Chinese and Japanese governments), was first published in 1869. It is more than an ordinary record of travel, since the author during his residence in Peking gave special study to the political and economic situation of China. As he says in the dedication: «Many of the following pages relate to experiences illustrating the wisdom of the diplomatic policy which, in bringing China into the circle of interdependent nations, promises good to the whole world.»

The book is written in a familiar, interesting style, and bears constant witness to a close observation of men, manners, and things, and to an appreciation of dramatic or unusual incidents.

Across the Continent: ‹A Summer's Journey to the Rocky Mountains, the Mormons, and the Pacific States› (May–September, 1865), by Samuel Bowles. A volume of newspaper letters and supplementary papers, by an exceptionally able journalist, designed to give to Eastern American readers an account of the nature, the material resources, and the social and industrial development, of the vast region between the Mississippi River and the Pacific Ocean; and with this to make revelations and raise discussion on such themes as the Pacific Railroad, the Mormons, and the mines. Mr. Bowles spent another summer vacation, 1869, in travel and exploration among the mountains of Colorado, and made a second book of newspaper letters on Colorado as ‹The Switzerland of America.› He then incorporated the two sketches of far west journeyings in what was designed to be a new and permanent work. The papers were carefully revised, amplified, and illustrated, and a work made with the title ‹Our New West,› 1869, in which the author attempted to convey some true idea of the condition and promise of the western half of the continent. Thoroughly well executed, Mr. Bowles's narrative of natural resources and of industrial developments remains full of interest. His vigorous style, keen insight, unfailing sense of humor, and judicial mind, made him an almost unrivaled observer and reporter.

Astoria: OR, ANECDOTES OF AN ENTERPRISE BEYOND THE ROCKY MOUNTAINS, by Washington Irving. (1836. Revised ed. 1849.) An early work, of a somewhat rambling and disjointed nature, comprising stories of expeditions by land and sea, but presenting the history of a grand scheme, devised and conducted by a master mind, the national character and importance of which fully justified the interest which Irving was led to take in it. The characters, the catastrophe of the story, and the incidents of travel and wild life, were easily made by Irving to have the interest of a novel; and in that light, not less than as a chapter of Far West history, the work does not lose its value by the lapse of time.

Sea Power, Present and Future, INTEREST OF AMERICA IN, by Captain A. T. Mahan. (1897.) A work of significance because of the author's idea of «an approaching change in the thoughts and policy of Americans as to their relations with the world outside their own borders.» The age of «home markets for home products» has about closed, in Captain Mahan's view, and the United States must consider interests reaching to all parts of the world. Although, therefore, his volume consists only of a collection of detached papers, and he makes no attempt to recast them into a continuous work, he yet puts over them a broadly significant title, and offers them to the reader as studies of a great theme. They are in that view of particular interest.

The Wreck of the Grosvenor, by W. Clark Russell. (1874.) This story of the British merchant marine is notable amongst sea novels for its fidelity to the life, some phases of which it vividly portrays; and is the best by this author. The story is told by the second mate of the ship Grosvenor; and it relates the causes of dissatisfaction amongst the crew, and the harsh treatment of the men by a brutal and inhuman captain and chief mate. The troubles reach their climax in a mutiny, in which the captain and mate are killed by the crew. The mutineers finally desert the ship near the coast of America, and are lost in a gale. The ship also goes to the bottom; but the second mate and the few who were faithful to him are rescued when almost at the last gasp, by a passing steamer.

The gallant rescue from a sinking vessel in mid-ocean, of a beautiful and wealthy young lady with her father, brings into the story the necessary element of romance, and provides the second mate with a satisfactory partner for life.

The chief value of the book lies in the fact that it deals in a plain, straightforward manner, and without exaggeration, with some of the most glaring evils of the mercantile marine. Events like those recorded are familiar to every man who sailed the seas during the middle and even the latter part of this century, and they show to what an extent the power given by the law may be abused when placed in the hands of ignorant and brutal officers.

‹The Wreck of the Grosvenor› is said to have been a powerful factor in reforming the laws relating to the merchant seamen in Great Britain. Apart from its humanitarian motives, it is interesting for the excellent descriptions of wind and weather, and of situations with which the sailor has to deal.

Prince of India, The, by Lew Wallace. (1893.) Both the title of this book, and the locality chosen by its author as a background for the story, awaken the interest of the reader. ‹The Prince of India› is no scion of those ancient families that held sway over the country of Golconda, but is a Jewish shoemaker condemned by our Lord to wander over the earth until his second coming. This «Wandering Jew» is first introduced at the hidden sarcophagus of Hiram, King of Tyre, which he has not visited for one thousand years. Ten centuries before, he had found this mine of priceless jewels, and had concealed the spot for future exploration. He pays a short visit to Byzantium, where he possesses another treasure vault, and then departs for China for a fifty-years' stay. It is after the expiration of this period that he assumes the title of «Prince of India.» He is filled now with the purpose of teaching men that God is Lord under whatever form worshiped, and that all men should be united by the bond of brotherly love. The Mohammedans do not accept his teaching, and he next goes to Constantinople to reveal it to the Greek Church, though he is at this time in league with the heir-apparent of the Turkish empire. The thread of romance here appears in the love of the young Turk for the princess Irene, a relative of Constantine, Emperor of Byzantium, and also in the fondness of the «Prince of India» for a little Jewess named Lael, whom he adopts. The «Prince» is unsuccessful in his mission at Constantinople; and in rage and disappointment at the treatment he receives, he sets fire to his possessions and flees to the side of Mohammed, the heir of the Turkish empire. Then follows the capture of Constantinople, which is graphically set forth by the author. The fiery Mohammed weds the beautiful Irene, who tempers the victor's enthusiasm by her spirit of Christianity. «The Prince of India,» borne down on the battle-field and supposed to be dead, rises with renewed youth to wander forth again, an outcast and stranger to his generation. In many ways this book resembles ‹Ben-Hur›: it covers a period of many years, and its plot is built by putting together historical and geographical facts, and weaving in a thread of romance. The «boat-race» introduced in this story suggests the famous «chariot-race» in ‹Ben-Hur.› The book has a value in awakening an interest in a fascinating period of history, and in fixing in the reader's mind many historic events and customs, while its treatment of the religious questions involved is broad and comprehensive.

White Rocks, The, by Édouard Rod. (1895.) In the Bois-Joli belonging to the Swiss commune of Bielle are two great rocks, called Les Rochers Blancs, about which twines a romantic legend. A noble lord who had loved a woman kept from him by some unknown barrier had entered a Trappist monastery; the woman at the same time became a nun. But they met every night in the pine-trees of the Bois-Joli. They were faithful and loyal, and kept their vows; and just as they had bidden each other an eternal farewell, they were stiffened into stone side by side. History repeats itself in the life of the peasant pastor of Bielle, M. Trembloz. Among his parishioners is an aristocratic family, consisting of M. Massod de Bussens and his wife: «Madame de Bussens was not precisely beautiful, but she had a wealth of thick silky hair, which set off a forehead of exceeding purity; large sky-blue eyes, from which flashed at moments a repressed inward light; a charming mouth formed for smiling, but rarely seen to smile;» young in appearance, and slender as a girl. Her husband is a sanctimonious tyrant who has crushed out whatever love she may once have felt for him. M. Trembloz is simple-hearted, but gifted with marvelous eloquence; he sees that she suffers; he understands her, and it is only a question of a few meetings when they find themselves deeply in love. But like the mythical lovers of the White Rocks, they resolve to meet no more. Unfortunately, their secret is discovered and reported to M. de Bussens, who charges her with unfaithfulness. She confesses that she loves the pastor. Her husband is implacable, and sends her away, depriving her of their charming son Maurice, who loves her and is desperately afraid of his father.

M. Rod raises the eternal question of what shall be done with incompatible marriage, but makes no attempt to cut the Gordian knot. The petty society of a Swiss provincial town is graphically depicted; but perhaps the cleverest portrait in the book is the keen, ambitious Madame Trembloz, the mother of the pastor, who in her way is as much of a tyrant as is M. de Bussens in his. The episode of the young girl, Rose Charmot, who is brought before the directors of the Orphan Asylum and charged with having gone astray, brings to light all the narrowness of the self-righteous and Pharisaical spirit rampant in such a provincial town, and forms a background for the nobleness of the pastor and Madame de Bussens, who alone take the girl's part. The story is written in a fascinating style.

Madame de Maintenon, by J. Cotter Morison, is a brief but capable effort to extricate the memory of the famous Frenchwoman from willful misrepresentation, either by her friends or by her enemies. This study is a strong and thoughtful presentment of her extraordinary career, beginning with poverty and humiliation; culminating as Queen of France, wife of Louis the Magnificent; and ending in dignified seclusion at the convent school of St. Cyr, which she herself had established for poor girls of noble birth. But it is not mere narration, for Madame de Maintenon's character is drawn with sympathy, and keen although not obtrusive psychological analysis. Through all her experiences, whether clad in sabots and guarding poultry for her unwilling guardian and aunt, Madame de Neuillant; or as wife of the crippled poet of burlesque, Paul Scarron; or in her subsequent glory,—she is a shrewd utilitarian, making the best of her present, and concerning herself little with the future. She successfully serves two masters, and by clever scheming and religious devotion lays up treasure both in this world and in the next. Her friends have declared her to be an angel of goodness; her enemies have accused her of great deceit and immorality. Both were wrong. She was not passionate enough to be wicked, and her head always governed her heart. «A wish to stand well with the world, and win its esteem, was her master passion;» and her other chief preoccupation was with spiritual affairs, which she treats «as a sort of prudent investment, —a preparation against a rainy day, which only the thoughtless could neglect.» Her ruling characteristics were tact and good sense. They showed her how to make herself agreeable, and how to serve other people; and thus she gained the popularity she craved.

Barber of Seville, The, by Pierre Augustin Caron (who later assumed the *nomme de guerre* «Beaumarchais»), appeared in 1775 as a five-act French comedy. It is the first of the Figaro trilogy, the later plays being the ‹Marriage of Figaro› and the ‹Guilty Mother.› The whole drift of the ‹Barbier,› as of the ‹Mariage,› is a satirization of the privileged classes, from the political and «rights-of-man» point of view rather than from that of the social moralist.

The plays proved to be formidable political engines.

Full of sparkling, incisive, and direct dialogue, eminently artistic as a piece of dramatic construction, yet lacking the high literary merit which characterizes some of the author's other work, the ‹Barbier,› the embodiment of Beaumarchais's vivacious genius, lives to the world in its leading character, Figaro the inimitable. The simple plot follows the efforts and «useless precautions» of Bartholo, tutor and guardian of Rosine,—a coquettish beauty loved by Count Almaviva,—to prevent his pupil-ward from marrying, for he himself loves her. But Bartholo is outwitted, though with difficulty, by younger and more adroit gallants, whose schemes form the episodes of the comedy. Don Basilio, an organist and Rosine's teacher of singing, is the typical calumniator, operating by covert insinuation rather than by open disparagement. Figaro is, as the title indicates, a barber of Seville, where the action is laid, though the play has an air unmistakably French. He is presented as a master in cunning, dexterity, and intrigue, never happier than when he has several audacious plots on hand. «Perpetually witty, inexhaustibly ingenious, perennially gay,» says Austin Dobson, «he is pre-eminently the man of his country, the irrepressible mouthpiece of the popular voice, the cynical and incorrigible laugher . . . who opposes to rank, prescription, and prerogative, nothing but his indomitable audacity or his sublime indifference.»

Malade Imaginaire, Le, by Molière. This comedy is in three acts, and was first produced in Paris in 1673. It was the last work of the author; and in it, as Argan, he made his last appearance on the stage. Argan, who imagines himself ill, is completely under the dominion of Monsieur Purgon his physician. By his advice, he wishes to marry his daughter Angélique to Thomas Diafoirus, a young booby, just graduated as a doctor. Béline, his second wife, wishes him to oblige both of his daughters to become nuns, that she may inherit his property. Angélique is at first pleased, thinking that he wishes her to marry Cléante with whom she is in love. Argan insists upon the marriage with Thomas, whose studied oratorical speeches entirely captivate him.

Béralde, the brother of Argan, pleads for Cléante, and tries to convince his brother of the charlatanism of his doctors and the selfish designs of his wife. Argan is deaf to all reason; but to please his brother, asks the apothecary to defer the administering of an injection. Purgon is indignant at this «crime of Lèse Faculté,» and to Argon's great despair, declines to treat him longer. Toinette, a servant-girl, disguised as a traveling physician, examines into his case, and tells him the diagnosis of Purgon was entirely erroneous. In her proper character she defends Béline, and to prove to Béralde that his opinion of her is false, asks Argon to counterfeit death. He does so, and learns the true character of his wife and Angélique's love for him.

He consents to her marriage with Cléante, with the proviso that he shall become a physician. Béralde suggests that Argan himself become one, assuring him that with the bonnet and gown come Latin and knowledge. He consents, and by a crowd of carnival masqueraders is made a member of the Faculty. To the questions as to what treatment is necessary in several cases, he replies: «Injection first, blood-letting next, purge next.» He takes the oaths to obey the laws of the Faculty, to be in all cases of the ancient opinion, be it good or bad, and to use only the remedies prescribed by the Faculty, even though his patient should die of his illness. It was when responding «Juro» (I swear), to one of these questions, that Molière was attacked by a fit of coughing, causing the rupture of a blood-vessel, from the effects of which he died a few hours later.

Avare, L' (The Miser) one of the most famous of Molière's prose comedies, first produced September 9th, 1668. It is founded on the ‹Aulularia› of Plautus (which see above), and was paraphrased by Fielding in his comedy of ‹The Miser.› Harpagon, a sexagenarian miser who incarnates the spirit of avarice, has determined to marry a young woman named Mariane, who lives in obscure poverty with her invalid mother. He has likewise determined to bestow the hand of his own daughter Elise upon Anselme, a friend and companion of his own age, who has consented to take her without a *dot* or marriage portion. But the young women prefer to choose their own lovers. Harpagon's son, Cléante, is the favored suitor of Mariane. Valère is desperately smitten with Elise, and for the purpose of wooing her has introduced himself into the Harpagon household under the guise of the house-steward. Harpagon's dearest possession is a casket containing ten thousand francs, which he has buried in his garden, and with which his thoughts are ever occupied. La Flêche, a valet, discovers the chest. Harpagon's despair and fury, the complications ensuing, and the distentanglement necessary to a successful stage ending, are given with all Molière's inexhaustible *verve* and humor.

Alzire, a well-known tragedy, by Voltaire. The time is the sixteenth century. Montèze, the native king of a part of Potosi, has, with his daughter Alzire and a large number of American Indians, fallen into the power of Guzman, the Spanish governor of Peru. The Spaniard falls in love with Alzire, who has become a Christian. Having been betrothed to an Indian chief now believed to be dead, she hesitates to marry the governor, but is persuaded by her father, and by Alvares the father of Guzman. After the marriage, Zamore, her first lover, reappears among a crowd of prisoners. His fury becomes uncontrollable when he learns that Guzman, who has already wrested from him everything else he valued,—power, wealth, and liberty,—has now deprived him of his betrothed. In vain does Alzire contrive the captive's escape. He will not fly without her. In disguise he penetrates to the chamber of his enemy, and mortally wounds him. Both Alzire and Alvares seek to save him, but cannot unless he adopts Christianity. He refuses; but when his rival Guzman says, «Your God has enjoined on you vengeance and murder: mine commands me to pity and forgive my murderer,» he is overcome, and makes a profession of faith. Dying, Guzman unites the lovers. This play is often rated as Voltaire's dramatic masterpiece. In elegance of diction, in picturesqueness and vigor of conception, it leaves little to be desired. The dramatist's intention was to contrast the noble but imperfect virtues of the natural man with those of the man trained under the influences of Christianity and civilization.

Atala, a romance of the American wilderness, by Châteaubriand, was published in 1801. In a letter in the Journal des Débats, the preceding year, the author makes this reference to it: —«In my work upon the ‹Genius of Christianity, or the Beauties of the Christian Religion,› a certain portion is devoted exclusively to the poesy of Christianity; . . . the work is terminated by a story extracted from my ‹Travels in America,› and written beneath the very huts of the savages. It is entitled ‹Atala.›» ‹Atala› is an extravagant and artificial but beautiful romance of two lovers,—a young Indian brave, Chactas (*i. e.*, Choctaw), and an Indian maiden, Atala. Châteaubriand drew his conception of Chactas—a savage, half civilized by contact with European culture—from the tradition of an Indian chief, who, having been a galley-slave at Marseilles, was afterwards liberated and presented to Louis XIV. The pivot of the romance is the power of Christianity to subdue the wildest passions of man. Atala, a Christian, has taken the vow of virginity by the death-bed of her mother. Afterwards she finds herself in love with Chactas, who has been taken prisoner by her tribe. She aids him to escape, and together they roam through the pathless forests of the New World surrounded by luxuriant nature, haunted by the genius of the wilderness, the genius of productive life. Chactas would fain be one with nature in his abandonment to instinct; but Atala, although she is consumed with love for him, is obedient to what she believes to be a higher law. In a great tempest of lightning and rain they lose their way, being found and sheltered by a pious hermit, Father Aubrey, who takes them to his cave. Atala tells him the story of her vow, and of her temptation. He replies that she may be released, but his assurance comes too late. She has taken a poison, that she may become death's bride ere she has given herself to another. The hermit fills her last hours with the comfort of his ministrations, and she departs reconciled and soothed. Chactas carries her in his arms to the grave prepared by the hermit, the wind blowing her long hair back against his face. Together they leave her to her sleep in the wilderness. ‹Atala,› despite its artificiality, retains its charm to this day. Châteaubriand's savages are Europeans, his forests are in Arcadia; nevertheless the narrative has a fascination which gives it a place among the fairy-tales of fiction,—due not only to its charm of style but its noble elevation of thought.

Astrea (‹L'Astrée›), a famous French novel, is in five volumes. The first volume appeared in 1609, the second was published in 1816, the third in 1619, and in 1627 his posthumous notes and manuscripts were compiled into the fourth and fifth volumes, and published by his secretary Baro. Probably no other novel was ever so successful, all cultivated Europe being enthusiastic over it for many years. The period is the fourth century. Céladon, a shepherd, lover of the beautiful shepherdess Astrea, lives in the enchanted land of Foreste. While their marriage awaits parental sanction, a jealous shepherd persuades Astrea that Céladon loves Aminthe. She therefore angrily repulses him. Céladon throws himself into the river Lignon, and Astrea faints on the bank. Her parents sorrow so bitterly over her grief that both soon die. Astrea may now weep unreservedly without being suspected of mourning for Céladon. But Céladon lives. He has been succored by the Princess Galatea and her attendant nymphs, taken to court, and tenderly cared for. Thence he escapes to a gloomy cavern, where he spends his time bewailing Astrea. Meeting a friendly shepherd, he sends a letter to «the most beautiful shepherdess in the world.» Astrea at once sets out to find him. Thus the story rambles on, a long, inconsequent sequence of descriptions, adventures, and moral reflections. War breaks out in Foreste. Céladon, who, disguised as a druidess, has become Astrea's friend is with her taken prisoner, but both escape. At last he reveals himself, but is repulsed. Once more he resolves to die; all the characters accompanying him to the Fountain of Truth, whose guardian lions devour hypocrites and defend the virtuous. They spare him; and Astrea, looking into the truth-revealing water, is at last convinced of his fidelity. Everybody is a model of virtue, and the story ends with a general marriage fête. Whether ‹L'Astrée› requires a key is not important. Euric may have been Henri IV., Céladon and Astrea other names for D'Urfé and his wife Diane; but probably the story is fanciful. Its charm lies in its pastoral setting, and its loftily romantic conception of love. It is a day-dream, which solaced the soldier-author himself. The story is written in straightforward, fluent French, and is full of sentiment and ingenuity; but like so many other immortal works of fiction, it lives only in the limbo of the forgotten.

René, by François Auguste Châteaubriand, published separately in 1807. ‹René› and ‹Atala› are the fruits of Chateaubriand's American travels, and they abound in the exquisite description of natural scenery for which he is noted.

‹René,› an episode of the prose epic ‹Les Natchez,› is in effect a monologue of the young European of that name, who has fled to the New World and its solitudes; and who relates to his adopted father Chactas, and the French missionary Father Souël, his previous life and the causes of his self-exile. Seated under a great tree in the haunts of the Natchez Indians, of whose tribe Chactas is a chief, the young man tells his listeners the story of his boyhood, and his restless wanderings from land to land in search of mental peace. He has passed through ancient countries and modern, has studied humanity in its earliest monuments and in the life of his own day, and finding no satisfaction in any phase of life, has remained long in forest solitudes,—only to meet there thoughts of death.

He tells further how he was rescued from this temptation by the love of his sister Amélie, who came to him and led his mind back to life, then disappeared from his sight forever in the living death of a convent, where she hid a heart oppressed by a feeling for René too strong for her peace. The tragedy of his sister's confession has driven René to these wildernesses.

The episodes of René and Atala are beautiful in melody and description, but inevitably unreal in their suggestions of Indian life and character. As a kind of compromise between the forms of prose and poetry, the whole work is perhaps less thoroughly satisfactory than would be an equally fine attempt in either department of literature.

Adrienne Lecouvreur, a play by Scribe and Légouvé, which first appeared in 1849, possesses witty dialogue and strong dramatic situations. The scene is laid in Paris, in March 1730, Maurice, Count de Saxe, a former admirer of the Princess de Bouillon, now loves and is loved by Adrienne Lecouvreur, a beautiful actress of the Comédie Française; who, not knowing his real name and rank, believes him a poor soldier of fortune. Though the action resulting from this mistake occupies the space of two days only, it is very complicated; yet the unity of the play is vividly clear, and the strongly contrasted characters stand out with great distinctness, while the dialogue is epigrammatic and full of power.

Clélie, a romance in ten volumes by Mademoiselle de Scudéri. The name of her brother figured on the title-pages of the first volumes; but the secret of the authorship having been discovered, her name replaced it. It would be difficult to summarize the incidents of this once famous production. The subject is the siege of Rome after the expulsion of Tarquin the Proud. The heroine is the young Roman girl who was a hostage of Porsena, and swam across the Tiber under a shower of arrows from the Etruscan army. Lucretia, Horatius, Mucius Scævola, Brutus, and all the heroes of the young republic, are actors in the drama; and all are desperately in love, and spend most of their time in asking questions and solving riddles that have a serious connection with love, and especially with a very mysterious species of gallantry, according to the taste of the time in which it was written. They draw maps of love on the noted country of Tendre. We see the river of Inclination, on its right bank the villages of Jolis-Vers and Epîtres Galantes, and on its left those of Complaisance, Petits-Soins, and Assiduities. Further on are the hamlets of Abandon and Perfidie. By following the natural twists and turns of the river, the lover will have a pretty fair chance of arriving at the city of Tendre sur-Estime; and should he be successful, it will then be his own fault if he do not reach the city of Tendre-sur-Inclination. The French critics of the present century do not accept Boileau's sweeping condemnation of Clélie; they consider that the work which excited the admiration of Madame de Sévigné and Madame de La Fayette has merits that fully justify their admiration. The manners and language assigned the Roman characters in the romance are utterly ridiculous and grotesque; but if we consider the Romans as masks behind which the great lords and ladies of the time simper and babble, its pictures of life are as true to nature as anything in literature. The fashionable people who recognized themselves under their Roman disguises were charmed with Mademoiselle de Scudéri's skill as a portrait-painter. The work marks the transition from the era of Montaigne to that of Corneille; and as such may, to some extent, be considered epoch-making.

Odd Number, The, an English translation by Jonathan Sturgis, of thirteen stories by Guy de Maupassant, appeared in 1889. Each tale is an admirable example of the literary art which made Maupassant the acknowledged master of the short story. All show an acute realization of the irony of life, and are written in a pessimistic strain. The unerring choice of words, the exquisite precision of the descriptive touches, carry home the sensation which Maupassant wished to convey. Many kinds of life are revealed.

In ‹The Piece of String,› we have the petty shrewdness, thrift, and obstinacy, of the Norman peasant. Mâitre Hanchecorne, on his way to the market-place, is seen to pick up something from the ground and thrust it into his pocket. Thereupon he is accused of stealing a missing purse. His find was only a bit of string; but neither his guilt nor innocence can be proved, and he rests under the imputation all his days. In time he himself is almost persuaded of his guilt.

‹La Mère Sauvage› is a study of the primitive passions of an old peasant woman, who, learning that her son has been killed by the Prussians in battle, avenges him by burning to death the four kindly young Prussians who have been quartered upon her.

‹The Necklace› is a picture of bourgeois life. Monsieur Loisel, a petty official, and his pretty young wife, are honored with an invitation to an official reception. On their return, Madame Loisel loses the diamond necklace which she has borrowed from her rich friend, Madame Forestier. Without mentioning the loss, they make it good, thus incurring a debt which burdens the rest of their lives. It takes ten years to pay it; and they become inured to work and poverty, and prematurely old. Meeting Madame Forestier one day, Madame Loisel tells her the whole story. «My poor Mathilde!» says her friend, «My necklace was paste, worth at most five hundred francs.» There is something poignant about the continual revelation of needless pain in these tales; but their brilliancy, their vividness, their admirable art, and unerring sense of «values,» will long compel a hearing for them.

Lion of Flanders, The, by Hendrik Conscience, published in 1838. In this Flemish historical romance, among the best he has written, the author deals with one of the most glorious episodes in his country's history; the expulsion of the armies of Philip le Bel in the thirteenth century from Flemish soil by a rising of the common people. His hero is Robert de Bethune, the «Lion of Flanders»; whose father, Guy de Dampierre, had incurred the enmity of his French suzerain by siding with the English king. The story opens with a stirring picture of the turbulence and fury of the Flemings on learning of the approach of the French army. Conscience shows in this novel that he was a close student of Sir Walter Scott. He has a thorough knowledge of the manners as well as of the history of the period in which its scenes are laid, and he has been entirely successful in giving a faithful and lifelike conception of Flanders in the thirteenth century.

Blind, The (‹Les Aveugles›), by Maurice Maeterlinck, the young Belgian poet-dramatist, is a play of symbolism, which, like the earlier ‹The Intruder,› is one of the writer's best-known and most striking works. It is an eerie kind of allegory. On an island, in a mystic norland wood, under the night stars, sit a company of blind folk, men and women, under the guidance of an old priest returned from the dead. They grope about in a maze and query as to their location and destiny,—a strange, striking effect being produced by the grewsome setting of the scene and the implication of the words, through which the reader gathers that this is a symbolic picture of life, in which mankind wanders without faith or sight in the forest of ignorance and unfaith, depending upon a priestcraft that is defunct, and knowing naught of the hereafter. The poetry and humanity of this picture-play are very strong. A good English translation of this and other dramatic pieces by Maeterlinck has been made by Richard Hovey.

En Route, a novel, by J. K. Huysman, is translated by Kegan Paul. The author, whose literary career began in 1875, has devoted himself largely to what may be termed a kind of brutal mysticism. His works ‹Marthe,› ‹Les Sœurs Vatard,› and ‹En Ménage,› deal largely with themes that are sordid and scarred with hatred and ugliness, as if his mission were mainly to portray «la bêtise de l'humanite.» A morbid delight in what is corrupt leads to a corrupt mysticism. What is known as Satanism finds its extreme expression in his novel ‹La-Bas.› It is a «surfeit of supernaturalism producing a mental nausea.» ‹En Route› depicts the «religious» conversion of a young debauché of Paris, Dartal by name,—a character who first appears in ‹La-Bas.› He is blasé, empty of motives of capacity for pleasure or endeavor. He takes to visiting the churches; feels a certain spell produced by the ritual and music; and at length, drawn into the monastic retreat of La Trappe, he becomes a convert to religion, and dwells with delight and much fine analysis on his experience of a kind of ecstasy of restraints, a «frenzy of chastity.» The story is autobiographic: «the history of a soul.» It abounds in passages of great brilliancy and beauty; and in some of the meditations on the inner meaning of the ritual, and the effect of the music of the church, his interpretations will meet with a very sympathetic response from many readers. His description of the Breviary is a splendid piece of writing. The book may be called a faithful account of the «ritualistic disease,» as it affects the French mind. «It was not so much himself advancing into the unknown, as the unknown surrounding, penetrating, possessing him little by little.» He closes suddenly with his entering into the «night obscure» of the mystics. «It is inexpressible. Nothing can reveal the anguish necessary to pass through to enter this mystic knowledge.» The soul of the writer seems to think aloud in the pages of his book; he frankly portrays his condition: «too much writer to become a monk; too much monk to remain a writer.» The reader remains in doubt, after all, as to whither the hero of the book is *en route.*

Ghosts, a powerful play by Henrik Ibsen (1881), gives dramatic embodiment to the modern realization of heredity. Ibsen, treating this subject on its tragic side, considers the case of the darker passions as they are handed down from father to son. The fatalistic atmosphere of ‹Ghosts› resembles that of a Greek drama. It is a Greek tragedy translated into the littleness and barrenness of modern life.

Oswald Alving, the son of a dissipated, worthless father, has been brought up by his mother in ignorance of his dead parent's shame. Yet he has within him the seeds of a transmitted disease,— the evil sown by a previous generation. He has gone into the world to make a name for himself, but he is forced to return to his mother's home. He drinks to excess, and he exhibits tendencies to other more dangerous vices. His wretched mother sees in him the ghost of his father; she sees the old hateful life clothed in the form of the boy she has reared so carefully. He himself feels the poison working in his veins. The play closes upon the first sign of his incipient madness. In this drama, the mother, Mrs. Alving, is the type of the new woman in revolt against the hideous lies of society, because she has suffered through them. She is learning to think for herself; to weigh social morality in the balances. Her adviser, Pastor Manders, has been called «the consummate flower of conventional morality.» He is a type of the world's cautiousness and policy in matters ethical; of that world's disposition to cover up or refuse to see the sins of society. He is of those who make of marriage a talisman to juggle away vice.

‹Ghosts› is perhaps the most remarkable of Ibsen's dramas in its searching judgment, its recognition of terrible fact, its logical following of the merciless logic of nature.

Rougon-Macquart, Les, by Émile Zola. There is perhaps no literary work of the last part of the century that has caused so much comment as this series of twenty novels, relating the natural and social history of a family under the Second Empire. It is a phenomenon that cannot be ignored in a history of literature, not only because of the variety of subjects treated, but from the fact that the author, being the acknowledged head of the so-called school of naturalism, has carried his theories farther than any of his disciples. In 1869 he began his task,— a study in hereditary influence, with a complete genealogical tree, and a plan for twenty novels,— from which very little variation is seen when the series is completed twenty-two years after. Beginning with the Coup d'État in 1852, he ends his series with the downfall of Napoleon III., adding ‹Doctor Pascal,› which is a résumé of the series. With the ancestors whom the author chooses for his characters we should perhaps expect that animal passion would be the motive of most of these novels; but one must charge M. Zola with poor judgment or a departure from the scientific spirit, when he places a character, which by his own deductions seems to show no trace of the family «lesion,» in ‹La Terre,› the coarsest one of the series — for Macquart is the most decent of the entire community. Whatever may have been the author's intention, the general public does not read his books as a study in heredity. Each one is complete in itself; and while in 1896 the first novel of the series had reached a sale of only 31,000 copies, there had been sold 113,000 copies of ‹La Terre,› 176,000 of ‹Nana,› and 187,000 of ‹La Débâcle.› The first to appear was ‹La Fortune des Rougons› (The Rougon Family: 1871). Adelaide Fouqué, whose father was insane, was married in 1786 to Rougon, a dull, easy-going gardener. After her husband's death she had two illegitimate children, Antoine and Ursule, by Macquart, a drunkard and a smuggler. The offspring of the marriage was Pierre Rougon. By chicanery, Rougon obtains possession of the property, sells it, and through marriage with a daughter of a merchant, enters into an old business firm. Ursule is married to an honest workman named Mouret; and Antoine, who inherits his father's appetite for drink, marries a market-woman, also intemperate.

‹La Curée› (Rush for the Spoil: 1872) is a study of the financial world of Paris at the time Haussmann laid out the boulevards. Aristide, son of Pierre, who has changed his name to Saccard, becomes immensely wealthy by political intrigue,— acting as straw-man for the government in the purchase of the property needed to lay out the new boulevards. He is helped by his elder brother Eugène, who has entered political life.

‹La Conquête de Plassans› (The Conquest of Plassans: 1874). The struggle for the control of a village in which the Abbé Faujas obtains complete ascendency over Marthe Rougon, who is married to François Mouret. The latter, accused of insanity, is placed in an asylum, and finally becomes insane. Escaping, he sets fire to his house, destroying himself and the abbé therein.

‹Le Ventre de Paris› (The Markets of Paris; or, Fat and Thin: 1875). Lisa Macquart is the member of the family who, as a market-woman, furnishes opportunity for a detailed study of the markets. Zola looks upon this work as a sort of modern Iliad, the song of the eternal battle between the lean of this world and the fat. Of this book a prominent critic said that he had been able to read it only by holding his nose.

‹La Faute de l'Abbé Mouret› (The Abbé's Temptation: 1875). A study of the clergy, religious life, and mysticism, in which Serge Mouret is the leading character. It is almost needless to say that the abbé does not resist temptation; but by repentance he is able later to perform, with little perturbation, the burial service over the woman he had loved.

‹Son Excellence Eugène Rougon› (His Excellency Eugène Rougon: 1876). A story of political life, in which are realistic descriptions of the Imperial Court, of the functions of Prime Minister (Rougon) and his cabinet, and a careful pen picture of Napoleon III., his manners and customs.

‹L'Assommoir› (Drink: 1877). A story of life among the workmen of Paris, and of the killing effect which the cheap drinking-shop has on them. Gervaise, the daughter of Antoine, is the character around whom the scenes revolve. It was this work which brought Zola his reputation and fortune.

‹Une Page d'Amour› (A Love Episode: 1878). A physical and psychological study of the various phases of a woman's passion. The struggle is between her love for her child and her passion for a doctor who has saved the child's life. The night on which she cedes herself to the doctor, the child, looking from an open window for her return, contracts a sickness from which it dies. Hélène, the daughter of Ursule, is the family representative. There are fine descriptions of Paris seen from a height, varying with the spiritual phases of the characters.

‹Nana› (1880). A study of the life of a courtesan and actress. Nana is the daughter of Gervaise and the drunkard Coupeau. She grows up in the streets and disreputable haunts until she comes under the notice of a theatre manager. Her great physical beauty attracts men of all classes, and none resist her. The grandest names are soiled; and those who do not leave with her their fortunes, leave their honor or their life. The greatest fortunes are dissipated by her, and yet at her door is heard the continual ring of the creditor. She contracts the black smallpox, and dies deserted and wretched. The description of her appearance after death is a shocking contrast to the pictures of voluptuousness in the other scenes.

‹Pot-Bouille› (Piping Hot: 1882). A study of the life of the bourgeoisie. Octave, the son of François Mouret, comes to Paris determined to make his fortune through women's love for him. A study of life in the tenement flats, where the skeletons of the different family closets are made to dance for our amusement, to the music of the servants' quarrels ascending from the kitchens.

‹Au Bonheur des Dames› (The Ladies' Paradise: 1883). A study of the mammoth department stores. Octave, by his marriage with the widow Hedouin, and her subsequent death, becomes proprietor of the shop. A description is given of the growth of the business, of the struggle for existence by the smaller stores and of their being swallowed up by the giant, and of the entire routine of a great store.

‹La Joie de Vivre› (How Jolly Life Is!). Pauline Quenu, the daughter of Lisa, is a foil to the character of Nana: a woman of well-balanced mind, giving up her lover to her friend, and upon their separation, taking their child and becoming its true mother. Always triumphant and smiling, she is ever sacrificing herself to the selfish, whining egoism of those who surround her.

‹Germinal› (Master and Man: 1885). A study of life in the mines. The illegitimate son of Gervaise, Étienne

Lanier, a socialist, is forced to work in the mines. Low wages and fines cause a strike, of which Lanier is one of the leaders. He counsels moderation; but hunger drives the miners to desperation, and force is met by force. Several are killed, Lanier is deported, and the miners fall back into their old slavery. This work is generally considered to be the author's best.

‹L'Œuvre› (Labor: 1886). A study of artist life. Claude Lanier, illegitimate son of Gervaise, a painter with a vivid power of conception, lacking the power of execution; and, in despair of attaining his ideal, hangs himself before an unfinished picture.

‹La Terre› (The Soil: 1888). A study of peasant life and the greed for land; a greed which causes hatred between sisters, neglect of parents, and ends in the murder of Jean Macquart's wife by her sister. This story abounds in vulgarity, and the brutish instincts of the peasants make them lower than the beasts that surround them. It has aroused more opposition than any other of his works.

‹Le Rêve› (The Dream: 1888). This has been likened to a fairy story; and it is said Zola wrote it in deference to the sentiment against his admission to the Academy, to show that his strength did not wholly lie in «realism.» Angelique, the illegitimate daughter of Sidonie Rougon, is placed in a foundling asylum, and adopted by a family whose occupation is the making of church vestments. She dreams of her prince, who soon presents himself in the person of a painter of church windows, who is really the son of a bishop who took orders after his wife's death. He opposes his son's marriage to a woman of the lower classes; but consents when called to administer the last sacrament to Angelique, and she dies in her husband's arms.

‹La Bête Humaine› (Human Brutes: 1890). A study of railway life, in which Jacques Lanier, a locomotive engineer, inherits the family «lesion» in the form of a maniacal desire to murder women. There is a stirring description of a struggle, on a moving locomotive between Lanier and his drunken fireman, in which both are precipitated under the wheels, and the express train is left to drive along without check.

‹L'Argent› (Money: 1891). A study of stock speculation and «wild-cat» companies. Aristide Saccard, having lost his wealth, starts the «Banque Universelle» for the exploitation of different schemes in the Orient. A description is given of the unscrupulous methods employed to float great schemes. Saccard's bank becomes the leading institution of the stock exchange. Subscriptions pour in by the million,—widows, orphans, and millionaires fighting to get the shares; and Saccard is the financial ruler, rolling in wealth and luxury. Then comes the struggle with the «bears,» the final defeat, and the ruin of the investors.

‹La Débâcle› (The Downfall: 1892). A study of the Franco-Prussian War and the Siege of Paris. Napoleon III. again enters on the scene, in the most degrading and belittling position imaginable. Jean Macquart is the hero of the tale.

‹Le Docteur Pascal› (1892). Pascal Rougon, son of Pierre, has collected all the data relating to his family, and sums up their history. Adelaide Fouqué is insane; Eugène, a deputy to Congress; Saccard, an editor; Octave, a successful merchant; Jean Macquart, married again and father of a healthy family. Doctor Pascal diagnoses his own mortal disease, hour by hour; and as he feels the last moment approaching, jumps from his bed, adds the date and cause of his death to the genealogical tree, as well as the birth of his illegitimate child by his niece, in the words, «Unknown child to be born in 1894. What will it be?»

Salammbo, by Gustave Flaubert. (1864.) This historical romance was the fruit of M. Flaubert's visit to the ruins of old Carthage, and is a kind of revivification of the ancient capital and its people. The scenes testify to the great erudition of the author, but critics complain that the picture has too little perspective. All is painted with equal brilliance — matter essential and unessential.

The sacred garment of Tanit is made the object around which the action revolves; and the fate of Carthage is bound up in the preservation of this vestment within her walls. The central point of the story is the boundless passion of Matho, a common soldier among the mercenaries, for Salammbô, the beautiful daughter of the great Hamilcar; and the fate of the vestment of Tanit continually overshadows the fate of his love. By a mad act of daring, he gets possession of the carefully guarded treasure, and through its influence on the popular mind, heads a rising of the troops, who proceed against Carthage. Urged on by the High Priest, Salammbô is persuaded that it is her sacred duty to recover the stolen vestment, and so bring back the protection of the goddess to the arms of Carthage. Under his instruction, she is led secretly by night to the tent of Matho to obtain the vestment. Obedient to the pontiff, she endures the soldier's wild transports of joy, and succeeds in carrying away the vestment, which in his self-forgetting adoration he has wrapped about her. Fortune returns to the Carthaginians, the rebellious leader is taken, and Salammbô's wedding to the man of her father's choice is made the scene of Matho's martyrdom. Looking down at the torn and dying man, whose eyes alone retain the semblance of humanity, Salammbô suddenly recalls the tender babble of those agonized lips, the adoration of those eyes on that night in his tent. She realizes what this man has suffered for love of her, and her heart breaks. In the act of drinking the wine her bridegroom offers, she sinks back dead. And thus the two beings whose touch has profaned the garment of Tanit pass from the earth. The most brilliant of romances dealing with the classic world, this story holds its place through all variations of popular taste, among the masterpieces of fiction.

Jack, by Alphonse Daudet (1876), is a story of experience and emotion. Less skillful treatment would have made so tragical a tale revolting. But Daudet does not content himself with cold psychological analysis or brilliant exposition of character. His dominant quality is a passionate sympathy, which communicates itself to his readers, and forces them to share his pity or anger or admiration. Jack, introduced to us as a pretty boy, beautifully dressed, might have lived an adequate life but for his light and selfish mother. He is sacrificed to her moral weakness, and to the bitter selfishness of his stepfather D'Argenton. The latter, a noble idealist in theory, while petty and base in practice, is jealous of this inconvenient, superfluous Jack, and thrusts him outside the home. Jack's life is a long martyrdom, from his homesick days with the little black King of Dahomey, in a nondescript school somewhat like the Dotheboys Hall made famous by Dickens, until his final «release» from a bed in the charity hospital. He becomes dull, sickly, inert; but his finer qualities die hard, and are perhaps only latent even during his worst days of labor in an iron foundry, and of fevered exhaustion as stoker on an ocean steamer. But life never becomes quite hopeless; for love and sympathy reach even to Jack, and offer him a partial compensation. After the publication of ‹Jack,› Daudet wrote a sketch of the original of the hero; for in its main outline the story is a true one. Here, as usual, he took a framework of fact, upon which his poetic instinct and sympathetic imagination reared a memorable work of art.

Problematic Characters (‹Problematische Naturen›), a romance by Friedrich Spielhagen. (3 vols., 1860.) For this, his first important production, Spielhagen chose as motto a quotation from Goethe, in which is to be found the underlying thought of the romance: «There are problematical natures which are not equal to the conditions among which they are placed, and whom no conditions satisfy. Thence arises the monstrous conflict which consumes life without enjoyment.» In the narrative, the strongest illustration of this class of persons is the character of Oswald Stein, the hero. He is introduced as private tutor in a noble family; as a man of good, honorable, and kindly intentions, and of much personal charm. But the development of the story shows him to lack one essential trait, in the absence of which his courage and his warmth prove insufficient to the demands of duty; he is inconstant. The three volumes lead him from one experiment in the realm of sentiment to another,— his most striking experience involving Melitta, a beautiful and warm-hearted lady of rank in the neighborhood. Oswald proves himself incapable of a real fidelity and lasting affection towards any of the fair beings who lavish their hearts upon him. One of them says of him that he is fickle simply because he forever pursues an unattainable ideal, and is forever disappointed! This aspiring and sympathetic soul arouses sympathy, however, only in his character of faithful and brotherly friend to his charge, Bruno. Bruno himself is another problematic character, but he is not called upon to set his fitful temper and stormy heart against the hard necessities of life: he dies while still a loving, heroic, moody boy, little understood, and loved by few. At his death, Oswald departs for fresh scenes; and the conclusion of the romance is not at all a conclusion of the action, which is reached in a later novel.

Robert Falconer, a story, by George Macdonald. (1875.) Robert Falconer is brought up by his grandmother in a little Scotch town. His mother had died when he was too young to remember her. His father was worthless and dissipated, and had left home when Robert was a mere child. The most vivid impression of Robert's youth, an impression that colored the whole course of his life, is his grandmother's anguish over her son; whose soul, according to her rigid Scotch theology, is lost forever. Robert grows up with the settled purpose of finding and reclaiming his father. His youth is outwardly uneventful, but he early revolts against the theology of his grandmother, and his doubts of the existence of God cause him great mental struggles. His neighbor, Mary St. John, a calm, high-souled woman, exerts a great refining influence over him. He develops a talent for music, and learns secretly to play on his grandfather's violin; but Mrs. Falconer, his grandmother, finding the violin in Robert's possession, burns it as an instrument of the Devil. When Robert goes to Aberdeen to college, his protégé, a poor boy nicknamed Shargar, follows him, and the two live together with the rigid economy so frequent among Scotch students. In Aberdeen, Robert meets the man who has the deepest influence over him, Eric Ericson, and his father's friend Dr. Anderson. Eric is troubled by the same doubts as Robert; and being of a more sensitive, fiery nature, is even more distressed thereby. Eric wins the heart of Mary St. John, who has always been Robert's divinity; but he dies before they can be married. Robert travels, and studies medicine for five years. Dr. Anderson, at his death, has left Robert his property; and the latter returns to Scotland, and then goes to London. There he spends his time and money helping the poor, and soon has a company of earnest men and women to help him, with Mary St. John at their head. After waiting so many years, he at last finds his father, sunk to the lowest depth of poverty and degradation. He gradually wins his affection, and restores him to health. They start for India together; but the ship is lost, and they are never heard from again.

This is not at all a story of action, nor is it told with great skill: it is mainly an account of the growth of Robert's soul. His strong good-sense, courage, and helpfulness, are shown. The story has the decided metaphysical character of all Macdonald's stories.

Old Sir Douglas, by the Hon. Mrs. Norton. (1871.) The thread of plot which this story follows is this: By the death of his father, a Scotch gentleman, Douglas Ross comes into possession of a large estate; and by the death of his only brother immediately afterwards, is made the guardian of a nephew, Kenneth, legitimatized on that brother's death-bed. The boy inherits his father's profligate tendencies, and as he grows to manhood becomes a daily anxiety to his uncle. It is in Italy, where he has been called by Kenneth's bad conduct, that Sir Douglas meets and marries Gertrude Skifton, who has already refused Kenneth, and is made most unhappy by his unkindness. The scene changes to Glenrossie, the Scottish home, where the conditions are not improved, but made harder by the presence of a malignant stepsister. Good deeds, however, bear fruit as surely as evil ones. From this point the complications multiply, and many calamities threaten; but the blameless lives of Sir Douglas and his gentle wife do not close in darkness. The story is one of the battle of life waged in an obscure corner of the world: interesting because it is typical; realistic almost to the point of offense, were it not that its realism is not willful but subserves an end.

Grey Days and Gold, by William Winter, is a record of the author's wanderings in England and Scotland, and of his impressions of beauty in those countries. In the preface he writes: «The supreme need of this age in America is a practical conviction that progress does not consist in material prosperity, but in spiritual advancement. Utility has long been exclusively worshiped. The welfare of the future lies in the worship of beauty. To that worship these pages are devoted.» The book is written with the enthusiasm of one to whom a new world has opened. Because the author sees his England with undimmed eyes, what he says of it is fresh and vital and original. The classic shrines of England, the haunts of Moore, old York, Bath, and Worcester, Stratford, London, and Edinburgh, become new places and new cities seen for the first time. In this summer light of appreciation the entire volume is steeped. It is written in an intimate conversational style, with the warmth of one who must share his pleasant memories with others.

Log-Book of a Fisherman and Zoologist, by Frank Buckland. (1875.) The chapters of this book were originally published as articles in the periodical Land and Water. They all have some bearing on zoölogy; and possess such titles as ‹Exhibitions Outside the Cattle Show,› ‹King Charles the First's Parrot,› ‹Foot of Napoleon's Charger,› ‹Fish at Great Grimsby Docks,› ‹Singing Mice,› ‹Experience of a Whitstable Diver,› ‹The Woodpecker and the Bittern,› ‹Reminiscences of Natural History in Scotland,› ‹My Monkeys,› etc. The book is agreeable light reading; always entertaining, and often instructive. In the chapter on ‹Horseflesh Dinner at the Langham Hotel,› the author's opposition to hippophagy is recorded; while the chapter on ‹Dinner of American Game at the Langham Hotel› is duly appreciative. The account of a fight between a scorpion and a mouse, in which the mouse comes off victorious, is very curious. The essayist is a firm believer in the value of observation. He thinks the education of the present day is too much restricted to book-learning, taking quite too much for granted the authority of whatever ideas and opinions obtain the authenticity of print. Adults, even more than the young, he thinks, should be not only trained to observe and impress exact images of objects on the memory, but to use their fingers in analyzing and drawing, and above all, in dissecting beasts, birds, and fishes, so as to understand their wonderful structure and mechanism. Few naturalists have united exact knowledge and minute observation with so agreeable a faculty of description as has Mr. Buckland.

Master, The, by I. Zangwill. (1895.) This story is the biography of an artist; and in it the reader is led to an artist's London, and wanders through an artist's world. From early boyhood the ruling passion of Matthew Strang's life is a love of art and a desire to paint pictures. A poor boy, struggling against poverty and misfortune, he ever keeps this goal in view. Overwhelmed by want and suffering, he marries a young woman his intellectual inferior, but possessed of a small competency by which he is enabled to pursue his beloved vocation. He becomes a great artist; and the distance widens between him and his commonplace wife, who has no appreciation of his work or ideals. Matthew Strang is courted by distinguished people, and breathes an atmosphere that intensifies the contrast with his own home, which he rarely visits. He is thrown into the society of Eleanor Wyndwood, a beautiful and accomplished woman. She is his ideal, and he falls in love with her. He feels that inspired by her companionship he could achieve the highest success. Eleanor returns his love; and Strang is on the point of forgetting all but his passion for her, when he is suddenly awakened to the realization that his highest duty lies in the renunciation of his desires. He goes back to his nagging, prosaic wife, and irritating household, having bid farewell to his love and art. But the latter is not to be taken leave of; for, away from the whirl of society and in the solitude of his out-of-town studio, he toils to accomplish his best work. Here «the master» at last produces his greatest pictures; here he becomes not only master of his art, but «master of his own soul.» Throughout the book the point of view is profoundly poetic, and the character of «the master» is developed with truly masterly skill: as are also the portraits of Billy, the artist's deformed brother; the sharp-tongued Rosina, his wife and his foster-sister, steadfast Ruth Hailey, whose gentle influence and self-effacing love are contrasted with the more selfish affection of the impressionable and impulsive Eleanor. The book is filled with clever epigrammatic phrases, and abounds in humor.

Robin Gray, by Charles Gibbon. (1873.) The scene of this clever story is laid in Scotland, at a place not far from Ayr. Opportunity is thus given for a very good sketch of Scotch life and character. The book derives its name from one of the central figures, Robin Gray, a farmer, who marries the daughter of a fisherman. She, Jeanie Lindsay, was engaged to one James Falcon, supposed to have been lost at sea. Falcon returns; and through jealous blindness Robin Gray is led to believe that his wife is about to run away with Falcon, with whom he quarrels. On the same night a murder is committed, and suspicion falls upon Gray. Through the devotion of his wife, Gray is cleared, and the murderer brought to justice. Most of the mischief is caused by Nicol M'Whapple, whose iniquities assume huge proportions as the story proceeds. He is the Laird of Clashgirn, and is found to have unlawfully come into possession of the estate, which in fact belongs to Falcon, whose real name is Sutherland. M'Whapple endeavors in several different ways to get Falcon killed, and the quarrel between Falcon and Gray is caused by M'Whapple's intrigues. When at last his villainy is exposed, he conveniently dies, and saves the reader from the pain of a trial and execution. In the end, Robin Gray and his wife are reconciled: and Falcon, or Sutherland, who has become Laird of Clashgirn, goes away for a six-years' voyage; from which he returns reconciled to the loss of his love, and finds another love.

Juggler, The, by Charles Egbert Craddock. The story departs in some degree from the traditions of Miss Murfree, though her scenes are still laid in the Tennessee mountains. Her hero, Lucien Royce, is not only an amateur athlete of renown, but he can do tricks of legerdemain, and he possesses other fascinating accomplishments. Being intrusted by his firm with a large sum of money, and losing it in a shipwreck, he dares not return to his home in the city, fearing that his story will not be believed. He is reported dead; and fleeing to the Cumberland Mountains, weakly accepts the excuse fate has offered. His reputed death causes many complications. A valuable property is held on life tenure,—his being the life chosen, a compliment to his athletic reputation. Shilly-shallying with the questions of responsibilities which arise, deaf to moral obligations and the rights of others, coquetting with the affections of the girl Phemie Sims, with whose family he resides at Etowah Cove, playing a daily farce to the eyes of the simple mountaineers, his existence implies a double meaning in the title,—juggler of morals, juggler of emotions, juggler of self-respect and manhood. The study of character made in this book is fresh and honest, and the story is interesting.

Love Me Little, Love Me Long, was published in 1857. In this story, Charles Reade turned away from his wonted exposition of social abuses to write a love story, pure and simple. It is a pleasant study of upper middle-class English life. Lucy Fountain, a young heiress, has two guardians,—her uncle Mr. Fountain, and Mr. Bazalgette the husband of her mother's half-sister; and she divides the year between their two homes. She is pretty, charming, and useful; and both Uncle Fountain and Aunt Bazalgette want to establish her close at hand by choosing a husband for her. But Lucy is indifferent both to Mr. Hardy, the banker selected by her aunt, and Mr. Talboys, the man of ancient lineage who is favored by her uncle. She falls in love with David Dodd, a manly young sailor in the merchant service, who loves her, but who recognizes her social superiority, while he is forced to admit that his Lucy is freakish,—now kind, now cold. To escape importunity at home, she runs away and stays with her old nurse, where David discovers and wins her. They have a few blissful weeks together before David sails on the Rajah, of which through Lucy's influence he has been made captain. The story is simple, but full of homely incident, clever dialogue, shrewd character-drawing, and overflowing humor. With its sequel, 'Very Hard Cash,' it is considered among the best of Reade's novels. Lucy herself is the type of woman oftenest drawn by Reade,—pretty, emotional, noble at heart, but given to coquettish deceits and uncertain moods, until steadied by love.

Marjorie Daw, by Thomas Bailey Aldrich. The well-known story of Marjorie Daw is developed through the correspondence of two young men, named respectively John Flemming and Edward

Delaney. The latter seeks to relieve the tedium of his friend's sick-room by a description of his neighbor, Marjorie Daw. He paints her charms in glowing colors, and enlarges upon her attractions, the wealth of her father, and the delightful colonial mansion in which she dwells. Flemming, who is completely fascinated with his friend's description, falls in love with the maiden, and presses Delaney for more and more particulars, which he generously furnishes, until he has convinced Flemming that Marjorie has been led to reciprocate his feelings. The critical moment at last arrives when Flemming, having sufficiently recovered, telegraphs that he intends to press his suit in person. His friend, now realizing how serious the affair has become, endeavors frantically to prevent Flemming from carrying out his purpose; but finding his efforts unavailing, he departs hastily from town, leaving a note of explanation behind him. Flemming arrives, receives Delaney's note, and encounters the surprise of his life. This short story was first published in 1873, and is a very characteristic piece of Mr. Aldrich's clever workmanship.

Italian Journeys, by W. D. Howells, is the record of leisurely excursions up and down the land,—to Padua, Ferrara, Genoa, Pompeii, Naples, Rome, and many other towns of picturesque buildings and melodious names, from Capri to Trieste. Mr. Howells knows his Italy so well, that though he writes as a foreigner, he is in perfect sympathy with his subject. He knows the innkeepers, guides, and railway men to be dead to truth and honesty, but he likes them; and he knows that Tasso's prison never held Tasso, and that the history of most of the historic places is purely legendary, but he delights to believe in them all. He sees in the broken columns and fragmentary walls of Pompeii all the splendor of the first century, that time of gorgeous wealth; and in an old house at Arquá, he has a vision of Petrarch writing at his curious carved table. In crumbling Herculaneum his spirit is touched to wistful sympathy by a garden of wild flowers: «Here—where so long ago the flowers had bloomed, and perished in the terrible blossoming of the mountain that sent up its awful fires in the awful similitude of Nature's harmless and lovely forms, and showered its destroying petals all abroad—was it not tragic to find again the soft tints, the graceful shapes, the sweet perfumes, of the earth's immortal life? Of them that planted and tended and plucked and bore in their bosoms and twined in their hair these fragile children of the summer, what witness in the world? Only the crouching skeletons under the tables— Alas and alas!» His love of the beautiful is tempered by a keen sense of humor; and the combination makes his volume a delightful record, with the sunshine of Italy shut between its covers.

Foregone Conclusion, A, by W. D. Howells, (1875,) one of his earlier and simpler novels, relates the love story of Florida Vervain, a young girl sojourning in Venice with her mother, an amiable, weak-headed woman, of the type so frequently drawn by the author. The daughter is beloved by the United States consul, a Mr. Ferris, and by Don Ippolito, a priest. The latter is a strongly drawn, interesting study. He is a man whom circumstances rather than inclination led into the priesthood. From the hour of his ordination he finds the holy office an obstacle to his normal development. He has the genius of the inventor; has spent years in perfecting impossible models. Florida Vervain becomes his pupil in Italian. Her young enthusiasm leads her to believe that if Don Ippolito were only in America his inventions would receive fruitful recognition. She proposes that he accompany her and her mother to Providence. He, in the first joy of the prospect, declares his love for her. She is horror-stricken because «he is a priest»; and her refusal of him eventually brings about his death. These events open the eyes of Ferris, whose jealousy of the poor priest had led him into a sullen attitude towards the woman he loved.

The novel, despite a happy ending, is overshadowed by the tragic central figure of Don Ippolito. The priest and the girl are remarkably vivid, well-drawn characters. There is just enough of the background of Venice to give color to the story.

Almayer's Folly, by Joseph Conrad, is a novel of Eastern life, whose scene is laid on a little-known river of Borneo, and whose personages are fierce Malays, cunning Arabs, stolid Dutch traders, slaves, half-breeds, pirates, and white renegades. Almayer, the son of a Dutch official in Java, has been adopted in a sort of way by one Captain Lingard, a disreputable English adventurer, who persuades him to marry a Malay girl, whom also he has adopted, the sole survivor of a crew of Malay pirates sent by Lingard to their last account. The story is crowded with adventure, and the characters stand out, living creatures, against a gorgeous tropical background. But its merit lies in its careful rendering of race traits, and in its study of that dry-rot of character, indecision, irresolution, procrastination. It is quite plain that the sins Mr. Conrad imputes to his «frustrate ghosts» are «the unlit lamp and the ungirt loin.»

Woman in White, The, an early and notable novel by Wilkie Collins, was published in 1873. Like his other works of fiction, it is remarkable for the admirable manner in which its intricate plot is worked out. The narrative is told by the different characters of the story in succession. The first narrator is Walter Hartright, a drawing-master, who has been employed by Mr. Frederick Fairlie of Limmeridge House, in Cumberland, England, to teach drawing to his nieces, Laura Fairlie and her half-sister Marian Halcombe. Laura bears a strange resemblance to a woman who had accosted him on a lonely road near London,— a woman clothed entirely in white; who, he afterwards discovers, is an Anne Catherick, supposed to be half-witted, and, when he met her, just escaped from an asylum. In her childhood Anne had been befriended by Laura's mother, Mrs. Fairlie, because of her resemblance to Laura, and by her had been dressed in white, which Anne had worn ever since in memory of her benefactress. Hartright discovers also that there is some mystery in the girl's having been placed in an asylum by her own mother, without sufficient justification of the act.

Walter Hartright falls in love with Laura Fairlie; but she is betrothed to Sir Percival Glyde of Blackwater Park, Hampshire. Sir Percival has a close friend, Count Fosco, whose wife, a relative of Laura's, will receive ten thousand pounds on her death. The marriage settlements are drawn up so that Sir Percival himself, in the same event, will receive the whole of Laura's fortune. Laura had pledged her dead father to marry Sir Percival, but she has no love for him. Marian Halcombe goes with her to Blackwater Park. There, in the form of a diary, she carries on the narrative where Walter Hartright discontinued it. A plot is hatched by Count Fosco, who is a strong villain, and by Sir Percival, who is a weak one, to get Laura out of the way and obtain her money, by taking advantage of the resemblance between her and Anne Catherick, who at the time is very ill. By a series of devices Laura is brought to London, and put into an asylum as Anne Catherick; while the dying Anne Catherick is called Lady Glyde, and after her death buried as Lady Glyde. These events are told by the various actors in the drama. By the efforts of Marian, who does not believe that her sister is dead, she is rescued from the asylum. Walter Hartright, seeking to expose Sir Percival's villainy, discovers that he is sharing a secret with Anne Catherick's mother; that Anne knew the secret, and had therefore been confined in an asylum by the pair: the secret being that Sir Percival had no right to his title, having been born out of wedlock. Before Hartright can expose this fraud, Sir Percival himself is burned to death, while tampering with the register of the church for his own interest. In the general clearing-up of affairs, it becomes known that the Woman in White was the half-sister of Laura, being the natural child of her father Philip Fairlie.

The story ends with the happy marriage of Laura to Hartright, and with the restoration of her property.

Armadale, by Wilkie Collins 1866. The plot of this, like that of 'The New Magdalen,' and other of its author's later novels, is a gauntlet of defiance to the critics who had asserted that all the interest of his stories lay in the suspension of knowledge as to the dénouement. The machinery is in full view, yet in spite of this disclosure, the reader's attention is held until he knows whether the villain or her victims will come out victorious. This villain is one Lydia Gwilt, who, as a girl of twelve, has forged a letter to deceive a father into letting his daughter throw herself away Hateful and hideous as is her character, Lydia is so drawn as to exact a certain pity from the reader, by reason of her lonely childhood and her strong qualities. The few minor characters of the book, though distinct enough, do not detain the reader, eager to know the fate of poor Ozias, the hero, who is a lovable fellow. Among the few minor characters in this novel are Mrs. Oldershaw, Mr. Felix Bashwood, and Mr. Pedgift the lawyer.

Barbara's History, by Amelia Blandford Edwards, appeared in 1864. It is the romance of a pretty girl, clever and capable, who, passing through some vexations and serious troubles, settles down to an unclouded future. Barbara Churchill is the youngest daughter of a selfish widower, who neglects his children. When ten years old, she visits her rich country aunt, Mrs. Sandyshaft, with whom she is far happier than in her London home. Here she meets Hugh Farquhar, owner of the neighboring estate of Broomhill; a man of twenty-seven, who has sowed wild oats in many lands and reaped an abundant harvest of troubles. He makes a great pet of Barbara, who loves him devotedly. The story thenceforth is of their marriage, her jealousy in regard to an Italian girl whom her husband has protected, and an explanation and reconciliation. It is well told, the characterization is good, and Barbara is made an extremely attractive little heroine.

Airy Fairy Lilian, by Mrs. Hungerford («The Duchess»), needs no elaborate plot to make it interesting. Its slender thread of story traces the willful though winsome actions of Lilian Chesney. An orphaned heiress — piquant, airy, changeful, lovable — she lives, after the death of her parents, with Lady Chetwoode. Sir Guy Chetwoode, her rather young guardian; Cyril, his brother, and Florence Beauchamp, his cousin, complete the household. Sir Guy, staid, earnest, and manly, alternately quarrels with and pays sincere court to his ward, winning her after she has led him a weary chase, the details of which form the chief charm of the story. Cyril, twenty-six, pleasant but headstrong, finds his love in a fair young widow, Mrs. Arlington, about whose character an unfortunate haze of doubt has been cast — to be dissipated, however, in the end. The ambitious Florence, as vapid as she is designing, fails to impress Sir Guy, and contents herself with a Mr. Boer, appropriately named. Two of Lilian's cousins, Arthur Chesney (a vain suitor for her hand), and Taffy Musgrave (a young British red-coat whom everybody likes), add no little interest to the group, who are of a marrying mind generally. Wholesome, pretty, not too serious, the story maintains its interest to the last without introducing any startling episodes. It paints a pleasant picture of English country life, with sufficient fidelity to detail and an agreeable variety of light and shadow.

Samuel Brohl and Company, a novel, by Victor Cherbuliez. (1879.) One of the most entertaining productions of a writer who excels in delicate comedy, and has given readers an agreeable change from the typical «French novel»; though it has little substance or thought. The action occurs during the year 1875, in Switzerland and France. Samuel Brohl, a youth of lowest origin, is bought by Princess Gulof, who educates him, and then makes him nominally her secretary. He tires of her jealous tyranny and runs away, assuming the name and history of Count Larinski. Antoinette Moriaz, an heiress of romantic notions, who undervalues the love of honest Camille Langis because «there is no mystery about him,» supposing Samuel to be the Polish hero he impersonates, thinks she has found the man she wants at last. Madame de Lorcy, her godmother and Camille's aunt, suspects «Count Larinski» of being an adventurer; and is finally helped to prove it by the Princess, Samuel's former mistress, who recounts to Antoinette how she bought him of his father for a bracelet, which bracelet Samuel has given the girl as a betrothal gift. Disillusionized, she breaks with Samuel, saying pathetically, «The man I loved was he whose history you related to me» (*i. e.*, Count Larinski). Camille visits Samuel to get back Antoinette's letters and gifts, contemptuously refuses a challenge, and buys the keepsakes for 25,000 francs. The bargain concluded, Samuel theatrically thrusts the bank-notes into a candle flame, and repeats his challenge. In the resulting duel, Camille is left for dead by Samuel, that picturesque scamp fleeing to America. Camille recovers, and eventually his devotion to Antoinette meets its due reward.

Allan Quatermain, by H. Rider Haggard, rehearses the adventures of the old hunter and traveler who tells the story, and whose name gives the title to the book. He is accompanied from England on an African expedition by Sir Henry Curtis — huge, fair, and brave — and Captain Good, a retired seaman. They take with them Umslopogaas, a trusty and gigantic Zulu, who has served before under Quatermain. At a mission station the party leads an expedition to rescue the daughter of the missionary, Flossie Mackenzie, who had been captured by hostile blacks. The interest of the book is found in the swift movement of the narrative, and the excitement of incessant adventure.

Underground Russia, by Stepniak. The former editor of Zemlia i Volia (Land and Liberty), who for many years hid his identity under the pseudonym of «Stepniak» (freely translated «Son of the Steppe»), wrote in Italian a series of sketches of the revolutionary and Nihilistic movement in which he had taken such an important part. The introduction gives a succinct history of the individualistic propaganda which resulted in Russia in a certain measure of freedom for women, and which, at the expense of much suffering and many young lives sacrificed, spread a leaven of liberalism through the vast empire of the Tsars. Stepniak traces the successive changes that have taken place in the attack on Autocracy before and since 1871. He defends even the Terrorism that leveled its weapons against the lives of the highest in power. He who had himself been delegated to «remove» certain of the enemies of liberty, could not help arguing in favor of assassination as a political resource. Under the sub-title of ‹Revolutionary Profiles,› he draws pen-portraits of some of his acquaintances among the Nihilists: Stepanovich, Dmitri Clemens, Valerian Ossinsky, Prince Krapotkin, Dmitri Lisogub, Jessy Helfman, Viera Sassulitch, and Sophia Perovskaya. The last half of the volume describes various attempts at assassination, and of escape from prisons or Siberia. As a description of the propaganda and methods of the revolutionists in attempting to free their country from governmental tyranny, and as a statement of their aims and purpose, this little work, of one of their number, desultory and inartistic as it is, will be invaluable to the future historian. It will at least show the desperate earnestness and self-sacrificing spirit of some of Russia's noblest sons and daughters. For English readers, the work has the disadvantage of spelling Russian names in an unfamiliar (that is, in the Italian) manner. It was written in 1881; and the year after was published in England, with a preface by Pavel Lavrof.

Vera Vorontsoff, by Sonya Kovalevsky. Sonya Kovalevsky, whose fafather was a general at the head of the Russian artillery, adopted the Nihilistic procedure of making a fictitious marriage, for the purpose of securing her intellectual freedom. She became one of the most famous mathematicians of Europe, won the Bordin prize, and was for ten years professor of mathematics in Stockholm University. Her marvelous achievements in science did not prevent her from suffering on the womanly side of her complex nature. Undoubtedly something of her own life history is to be read between the lines of her novel, ‹Vera Vorontsoff,› which she is said to have written in Swedish. It relates simply but effectively the story of the youngest daughter of a Russian count, ruined partly by his own extravagances and partly by the emancipation of the serfs. The girl grows up with little training until Stepan Mikhailovich Vasiltsef, a professor from the Polytechnic Institute of Petersburg, removed from his position on account of seditious utterances, comes to reside on his little neighboring estate and teaches her. They end by falling in love; but Vasiltsef, who inclines to take the side of the peasants in their differences with their former masters, is «interned» at Viatka, and dies there of consumption. Vera sacrifices herself by marrying a poor Jewish conspirator, condemned to twenty years' imprisonment, and thereby commuting his punishment to exile to Siberia, where she joins him. The character of Vera is carefully drawn in the genuine Russian method; she is the type of the self-sacrificing maiden of gentle birth, of which the annals of Nihilism are full. There are a few pretty descriptions, as for instance, that of the approach of the spring on the steppes; but the force of the story lies in its pictures of life at the time of the liberation of the serfs. It has been twice translated into English. The author died in 1891, at the age of forty-one.

Tent Life in Siberia, by George Kennan. (1870.) The author of this book of exploration and adventure was employed, in 1865–67, by the Western Union Telegraph Company, in its audacious scheme of building an overland line to Europe by way of Alaska, Bering's Strait, and Siberia, — a futile project, soon forgotten in the success of the Atlantic Cable. He tells the story of the undertaking from the side of the employees,—a story known to few even of the original projectors. It is a record of obstacles well-nigh insuperable met and overcome with astonishing patience and courage; of nearly six thousand miles of unbroken wilderness explored in two years, from Vancouver's Island to Bering's Straits, and from Bering's Straits to the Chinese frontier; of camping in the wildest mountain fastnesses of Kamtchatka, in the gloomy forests of Alaska and British Columbia, and on the desolate plains of Northeastern Siberia; of the rugged mountain passes of Northern Asia traversed by hardy men mounted on reindeer; of the great rivers of the north navigated in skin canoes; of tents pitched on northern plains in temperatures of 50 and 60 degrees below zero.

Though the enterprise failed in its special aim, it succeeded in contributing to our knowledge of a hitherto untraveled and unknown region. Its surveys and explorations are invaluable. The life and customs of the natives are minutely described; while the traveler's sense of the vastness, the desolation, and the appalling emptiness of this northern world of snow and ice conveys a chill almost of death to the sympathetic reader. The book is written in the simple, business-like style that, when used by men of action to tell what they have done, adds a great charm of reality to the tale.

French and German Socialism in Modern Times, by Richard T. Ely, associate professor of political economy in Johns Hopkins University. (1883.) The author says: «My aim is to give a perfectly fair, impartial presentation of modern communism and socialism in their two strongholds, France and Germany. I believe that in so doing I am rendering a service to the friends of law and order.» He further says: «It is supposed that advocates of these systems are poor, worthless fellows, who adopt the arts of a demagogue for the promotion in some way of their own interests, perhaps in order to gain a livelihood by agitating laborers and preying upon them. It is thought that they are moved by envy of the wealthier classes, and, themselves unwilling to work, long for the products of diligence and ability. . . . This is certainly a false and unjust view. The leading communists and socialists from the time of Plato up to the present have been, for the most part, men of character, wealth, talent, and high social standing.» The work begins with an examination of the accusations brought against our present social order. It acknowledges the existence of wrongs and abuses, and it conveys the warning that the time is not far distant when, in this country, we shall be confronted with social problems of the most appalling and urgent nature. «It is a laboring class,» the author says, «without hope of improvement for themselves or their children, which will first test our institutions.» Without expressing any personal view as to how threatening evils may best be avoided, and holding that only a fool would pretend to picture the ultimate organization of society, he describes the principal French and German plans of reform that have been proposed. These include the systems of Babœuf, Cabet, Saint-Simon, Fourier, Louis Blanc, Proudhon, French socialism since Proudhon, Rodbertus, Karl Marx, the International Association, Lassalle, the Social Democracy, Socialism of the Chair (*i. e.*, the socialism held by professors, among whom he includes John Stuart Mill), and Christian Socialism. While endeavoring to do justice to Karl Marx, he thinks Lassalle the most interesting figure of the Social Democracy; speaks of the more or less socialistic nature of some of Bismarck's projects and measures; and rejoices that socialists and men of all shades of opinion are more and more turning to Christianity for help in the solution of social problems. The book is fair, uncontroversial, and full of information concerning the many different schools of French and German socialism.

Methods of Social Reform, by William Stanley Jevons. (1883.) This volume appeared, with a preface by the author's wife, after his too early death in 1882, the papers composing it having already been published in the Contemporary Review. Professor Jevons takes the view that the possible methods of social reform are well-nigh infinite in number and diversity, becoming more numerous as society grows more complex, and that the recognized methods at any given time are to be used not disjunctively but collectively. In this volume, he considers Amusements, Public Libraries, Museums, «Cram» (in its university sense), Trades Societies, Industrial Partnerships, Married Women in Factories, Cruelty to Animals, Experimental Legislation, and the Drink Traffic, Systems of Conveyance of Documents, other than the Post-Office under government control, the Post-Office Telegraphs and their Financial Results, Postal Notes, Money Orders and Bank Checks, a State Parcel Post, the Railways and the State. His Inaugural Address before the Manchester Statistical Society, his opening address as president of section C of the British Association, and a paper on the United Kingdom Alliance, economic science and statistics, are also given. Libraries he regards as one of the best and quickest paying investments in which the public money can be used, attributing the recent advance in British library economics and extension largely to American example. The paper on ‹Cram› takes the view that while the method of university examinations is not perfect, it is the most effective known for enforcing severe and definite mental training, and of selecting for high position the successful competitors; while any system of preparation for the examinations that leads to success is a good system. He favors co-operation and profit-sharing, but opposes government ownership of the railways. In all his work, Professor Jevons has shown that his practical and exact mind is always informed by a spiritual and ethical influence that gives his conclusions a special weight on their moral side; and this work, written with great clearness and attractiveness, is no exception to the rule.

Man and Nature; or, Physical Geography as Modified by Human Action. By George Perkins Marsh. (1864.) A work of great research and admirable exposition of interesting facts; showing how human action, such as the clearing away of forests, the drainage of land, the creation of systems of irrigation, etc., very greatly modifies the conditions belonging to the surface of the earth. Not only are the matters treated of great practical importance, but the pictures of conditions and changes in different lands, and over the many varieties of the earth's surface, are very entertaining. The work became at once a standard with international recognition; a considerably enlarged Italian edition was issued at Florence in 1870; and a second American edition, with further changes, appeared in 1874. In this final form the title was altered to ‹The Earth as Modified by Human Action.› The earlier title was peculiarly appropriate; as it is not the earth only which the modifications by the hand of man reach, but the course of nature, climate for example, in connection with the earth, or vegetation wholly created by human action. In every way the book is a most suggestive one.

Sandford and Merton, by Thomas Day. The history of Sandford and Merton has afforded entertainment and instruction to many generations of boys since its first publication about 1780. Portraying the social ideas of the English of more than a hundred years ago, it can hardly be regarded, in the present day, as exerting a wholesome influence,— in fact, it is chiefly remarkable for its tone of unutterable priggishness.

Master Tommy Merton in this story is the son (aged six) of a wealthy gentleman who dwells chiefly in the island of Jamaica. Tommy's short life has been spent in luxury, with the result that he has become an unmitigated nuisance. Harry Sandford, on the contrary, though the son of a poor farmer, was even at an early age replete with every virtue; and when the two boys are placed under the instruction of a Mr. Barlow, an exceptionally wise and good clergyman, he is continually used as an example to the reprehensible Tommy. Morals are tediously drawn from every incident of their daily lives, and from the stories which they read in their lesson books. ‹The Gentleman and the Basket-Maker›; ‹Androcles and the Lion›; ‹History of a Surprising Cure of the Gout,› and other stories of a like nature, form the food on which these young intellects are nourished.

Not the least remarkable feature of the book is the polished language used by these children of six years of age; and this juvenile can now only be regarded as an excellent example of the literature with which our grandfathers and great-grandfathers were regaled in their youth.

Thomas Day is said to have been a man of an eccentric turn of mind, and to have educated two foundling girls with the idea of marrying one of them. The marriage did not take place, and he gave them each a portion and married them to tradesmen; he himself marrying a Miss Milnes in 1778, when he was thirty years of age. He died eleven years later, through a fall from his horse which he was trying to break in upon a system of his own.

The Scouring of the White Horse, by Thomas Hughes. The colossal image of a white horse, hewn upon the chalk cliff of a Berkshire hill, is a lasting monument of the battle of Ashdown. It was constructed in the year 871, by King Alfred the Great, marking the site of the turning-point of the battle, and is the pride of the county.

The «pastime» of the scouring of the white horse was inaugurated in 1736, and has been held at intervals of from ten to twenty years ever since. The whole countryside makes of it the grand holiday of Berkshire. The farmers for miles around, with pick and shovel, remove the accumulations of soil from the image, so that it stands out in bold relief, clear and distinct as when first completed.

After this is accomplished, the two succeeding days are devoted to athletic sports,— horse and foot races, climbing the greased pole, wrestling matches, and backsword play. The hill is covered with booths of showmen and publicans, and rich and poor alike join in the festivities of the occasion.

The particular «pastime» recounted in this book occurred in 1857; and the experiences of a prosperous Berkshire farmer and his guest, a former schoolmate, lend a personal flavor and interest to the story.

The book is made for boys, and no writer excels Mr. Hughes in the vivid description of manly sports: like his exciting accounts of the cricket match and the boat-race in his famous ‹Tom Brown› stories, and ‹The Scouring of the White Horse.›

Alice in Wonderland, and Through the Looking-Glass, by Lewis Carroll (Charles L. Dodgson). ALICE'S ADVENTURES IN WONDERLAND.—Alice, a bright well-behaved little girl, quite normal in every way, is the heroine of this fantastic tale, the great charm of which consists in the perfect plausibility of all its impossibilities. By following an extraordinary rabbit down into a rabbit hole, she finds herself in a land where unreal things seem real. But however absurd the doings of the inhabitants of Wonderland, she is never surprised at them. Her mistakes at first barely save her from drowning in her own tears; but afterwards she meets many queer animal friends besides a crusty old Duchess, a mad Hatter, a sleepy Dormouse, and a March Hare with whom she has strange experiences, and finally they take her to play croquet with the Queen of Hearts. During a trial by jury at the court of the Queen, Alice becomes excited and calls every one there nothing but a pack of cards. As they rise into the air and come flying down upon her, she awakes and finds herself beside her sister on a bank where she had fallen asleep. THROUGH THE LOOKING-GLASS.—The next time Alice dreams, she steps through the looking-glass; in this land the people are all chessmen, and the country is divided up like a chessboard, with little brooks and hedges marking the squares. She travels extensively as she moves in the game, and is crowned queen at the end. This dream also comes to a climax by the violence of her resentment against so much nonsense, and she wakes suddenly. Besides kings, knights, pawns, and the other pieces of the game, there are more eccentric animals and people who have something to say. The careless White Queen and the fiery-tempered Red Queen are very amusing, and Tweedledum and Tweedledee are responsible for the song of ‹The Walrus and the Carpenter›; where, to quote the Duchess, one has to «take care of the sense, and the sounds will take care of themselves.»

When Valmond Came to Pontiac, a novel, by Gilbert Parker published in 1895, has for its motive the

Napoleonic glamour which still enchants simple folk on the outlying borders of the French nation. Into the little French-Canadian village of Pontiac comes Valmond, a mysterious stranger, bearing about him the atmosphere of a great, dead world. In form and manner he recalls Napoleon. Though but a youth of some twenty summers, he seems the heir of magnificent memories. Little by little he steals into the hearts of the simple villagers. Little by little he wins them to the belief that he is the son of Napoleon. Even Sergeant Lagroin, a veteran of the Old Guard, coming to challenge his pretensions, is won to him by his manner of authority, and his utterance of watchwords thought to be buried forever within the dead lips of the great General. The Sergeant's complete surrender to this strange young Napoleon establishes his claim with the village-folk. Valmond has dreams of reconquering France. He forms his adherents into a little army. The movement attracting the attention of the government, soldiers are sent to demand the surrender of Valmond and Lagroin. The latter dies under the fire of their rifles, refusing to the last to wake from his beautiful dream.

«Valmond stood over his body, and drew a pistol.

‹Surrender, Monsieur!› said the officer, ‹or we fire!›

‹Never! A Napoleon knows how to die!› came the ringing reply, and he raised his pistol at the officer.

‹Fire!› came the sharp command.

‹Vive Napoléon!› cried the doomed man, and fell, mortally wounded.»

Valmond also, refusing to surrender, is shot. Dying, he confesses that he was the child of Italian peasants, reared as a page in the house of Prince Lucien Bonaparte. After his death, however, it is discovered that he was really what he made pretense of being, the son of Napoleon, born at St. Helena.

Amber Gods, The, a novel in miniature, by Harriet Prescott Spofford, was published in 1863. It is remarkable neither for plot nor for character-drawing, but for a magnificent depth and richness of color, like a painting by Titian. An amber amulet or rosary, possessing mysterious influences, gives the title to the story.

Barriers Burned Away, by Edward Payson Roe, after appearing as a serial story in the New York Evangelist, was published in book form in 1872. Of a cheap edition, issued ten years later, 87,500 copies were sold. It was the author's first novel, and its great popularity led him to adopt story-writing as a profession. The plot of this book is very simple. Dennis Fleet finds the support of his mother and the younger children devolving upon him, after the death of his father. Seeking work in Chicago, he finds it impossible to secure a position suited to his social rank and education. After many hard experiences, he is hired to shovel snow in front of a fine-arts shop where he afterward becomes a porter. Though he cheerfully performs the humblest duties, his superiority to them is evident. His employer, Mr. Ludolph, a rich and money-loving German, finds him valuable enough to be made a salesman. Mr. Ludolph is a widower, having an only daughter, Christine, with whom Dennis falls in love. She treats him contemptuously at first, but soon discovers his trained talent for music and knowledge of art. He rises above the slights he receives, and makes the impression of a nobleman in disguise. Then follow an estrangement and a reconciliation. The most noteworthy feature of the novel is the striking description of the Chicago fire.

Alone, by Mrs. Mary Virginia Terhune (who is better known by her pen-name, «Marian Harland»), was her first novel, and appeared in 1854, when she was twenty-four. The scene is laid in Richmond, Virginia, where Ida Ross, an orphan of fifteen, goes to live with her guardian Mr. Read, and his daughter Josephine, a girl of her own age. With the Reads, who are cold, worldly, and reserved, the impulsive and affectionate Ida is extremely unhappy. Fortunately her life is changed by friendship with a schoolmate, Carry Carleton. In the well-bred and kindly households of the Carletons and their relatives, Ida finds friends and lovers. When the girls enter society, Josephine becomes jealous of Ida's greater attractiveness, chiefly because a certain Mr. Lacy falls in love with her. Misunderstandings ensue. Ida gives up her lover, and returns to the home of her childhood to devote her life to philanthropy. But the misunderstandings are explained, and the well-disciplined recluse is married to Mr. Lacy. The book had a very great vogue, and made a reputation for the author. It is simple in plot, contains a transcript of every-day life, and is deeply religious in tone, but belongs to a fashion in fiction which no longer prevails.

Armorel of Lyonesse, by Walter Besant, published in 1884. The scene is the Scilly (or Lyonesse) Isles (twenty-five miles south of England). Alone on one of these (Samson) lives an old woman of nearly a hundred, Ursula Rosevean, with her great-great-great-granddaughter Armorel and the Tryeth family of four. To them come Dick Stephenson and Roland Lee, the latter an artist saved from shipwreck by Armorel. Roland finds a strong attraction in Armorel, and remains at the islands three weeks. He returns to London, where, later, Armorel is instrumental in extricating him from a network of evil in which he has become involved through one false step. The intricacy of the plot is worthy of Wilkie Collins.

Sandra Belloni, by George Meredith. This musical novel was first published in 1864, under the name of ‹Emilia in England.› The Greek Pericles, ever in search of hidden musical genius, finds it in the voice of Emilia Sandra Belloni, while visiting Mr. Pole. Pole has squandered the money held in trust for Mrs. Chump, a vulgar but kind-hearted widow, and is therefore forced, with his children, to submit to her attentions. Wilfred Pole, his son, loves Emilia, but means to marry Lady Charlotte. Discovering this, Emilia wanders away, loses her voice, and is rescued from starvation by Merthyr Powys, who has long loved her. He goes to fight for Italy. The Poles are brought to the verge of ruin by Pericles. Emilia's voice returns. Pericles saves the Poles, on her signing an agreement to study in Italy for three years and sing in public. Wilfred hears her sing, casts off Lady Charlotte who favors the Austrians, and throws himself at Emilia's feet. She now realizes his inconstancy and Merthyr's nobility, writes to the latter that she loves him, and will be his wife at the end of the three years for which she is pledged. The story contains all of Meredith's marked mannerisms; but also flashes with wit, and is full of life and vivacity.

American, The, by Henry James, was published in 1877. It was the novelist's third book of fiction, a volume of short tales and a novel preceding it. The central character, Christopher Newman, is a typical product of the United States: cool, self-confident, and able, impressing, by the force and directness of his nature, all who come in contact with him. Having made his fortune, he is traveling in Europe for pleasure. He falls in love with a Parisian lady of noble birth, who is half English,— Madame de Cintré, a widow; and she comes to care for him enough to disregard the mésalliance, even to engage herself to him. The obstacles in the way of their marriage give rise to many dramatic incidents.

Alton Locke, by Charles Kingsley, was published in 1850, when the author was thirty-one. It was his first novel, and like ‹Yeast,› which closely followed it, showed Kingsley's broad humanitarianism, unconventionality, interest in and sympathy for the wrongs of the English working classes. It made a great stir, and did much in England to turn the thoughts of the upper ranks to their responsibility for the lower. Its hero is a poet-tailor of a mystic turn — ‹Alton Locke, Tailor and Poet,› is the full title; he feels deep in his soul the horrors of the sweating system and other abuses which grind the poor, and devotes himself to their amelioration. «I am,» he says of himself, «a Cockney among Cockneys»: he is sketched from his boyhood in a mean, suburban quarter of the city, through his struggle for education and maintenance, which brings him into contact with the case of the toiling city masses, to his leadership of their cause, his advocacy of Chartism, and final failure to realize his dreams. The purity, ideality, and altruism of Locke and his friends Crossthwaite, MacKaye, Lady Ellerton, and Eleanor, make them inspiring prophets of the war of the Emancipation of Labor. The story is full of vigorous, earnest, eloquent preaching, and would now be called «problem fiction» of the frankest sort; and it is also often dramatic and thrilling.

Age of Reason, The, by Thomas Paine, was first published in a complete edition on October 25th, 1795. In 1793 the First Part appeared, but no copy bearing that date can be found. When it went to press the author was in prison, in France, having been arrested almost at the hour of its completion. Referring to this in the preface to the Second Part, he writes:—«Conceiving . . . that I had but a few days of liberty, I sat down and brought the work to a close as speedily as possible; and I had not finished it more than six hours, in the state it has since appeared, before a guard came there about three in the morning, with an order signed by the two committees of Public Safety and Surety General for putting me in arrestation as a foreigner, and conveying me to the prison of the Luxembourg. I contrived on my way there to call on Joel Barlow, and I put the manuscript of the work into his hands, as more safe than in my possession in prison; and not knowing what might be the fate in France either of the writer or the work, I addressed it to the protection of the citizens of the United States.» His motive in writing the book is thus set forth in the first chapter:—«It has been my intention, for several years past, to publish my thoughts upon religion; . . . the circumstance that has now taken place in France of the total abolition of the whole national order of priesthood, and of everything appertaining to compulsive systems of religion, and compulsive articles of faith, has not only precipitated my intention, but rendered a work of this kind exceedingly necessary, lest, in the general wreck of superstition, of false systems of government and false theology, we lose sight of morality, of humanity, and of the theology that is true.» He goes on to state his creed, his belief in one God, in the future life, in the equality of man, and in the duty of benevolence. Part First consists of an inquiry into the bases of Christianity, its theology, its miracles, its claims of revelation. The process is destructive and revolutionary. In Part Second, the author makes critical examination of the Old and New Testament, to support the conclusions and inferences of Part First. Yet the work is not wholly negative. «The Word of God is the creation we behold.» Lanthenas's French rendering of Part First contains this remarkable reference to Jesus, found presumably in the lost original version: «Trop peu imité, trop oublié, trop méconnu.»

A**ids to Reflection,** by S. T. Coleridge, which appeared in 1825, is a collection of moral and religious aphorisms, with commentaries. While these are not sequentially connected, they are yet so arranged as to illustrate the author's purpose, to address his thought to the unspiritual but reflecting mind of the supposed pilgrim, who is led from worldly-mindedness to the acceptance of spiritual religion. Coleridge takes up the argument on the pilgrim's (imputed) principles of worldly calculation. Beginning with religion as Prudence, resultant from the sense and sensuous understanding, he ascends to the ground of morality, as inspired by the heart and conscience, and finally to Spiritual Religion, as presented by reason and the will.

This argument is by no means patent to the casual reader, for the author addresses himself to the heart rather than to the reasoning faculties. The doctrines of the book are held to be those of the Church of England, broadly interpreted. The language is choice; and notwithstanding the philosophical and somewhat sententious nature of the treatment, the book is eminently readable, exhibiting, in several passages, Coleridge's prose at its best.

S**elf Help,** by Samuel Smiles. This book, first published in 1859, has held its popularity down to the present. It was the second of a series of similar works.

‹Self Help› is a stimulating book for young people, written in an interesting manner; and while full of religious feeling, is free from cant. The tenor of the work may be judged by a quotation from the opening chapter: «The spirit of self-help is the root of all genuine growth in the individual; and, exhibited in the lives of many, it constitutes the true source of national vigor and strength. Help from without is often enfeebling in its effects, but help from within invariably invigorates.» The book abounds in anecdotes of celebrated men,—inventors, scientists, artists, soldiers, clergymen, and statesmen: Minton and Wedgewood, the potters; Arkwright, Watts, and Peel; Davy, Faraday, Herschel, and many others, among scientists; Reynolds, Michael Angelo, Haydn, Bach, Beethoven, and others in the arts; Napoleon, Wellington, Napier, Livingstone, as examples of energy and courage. The various chapters dwell upon National and Individual Self-Help; Application and Perseverance;

Helps and Opportunities; Industry, Energy, and Courage; Business Qualities; Money, its Use and Abuse; Self-Culture; and Character.

Molinos the Quietist, by John Bigelow, (1882,) is a little volume, narrating in the tone appropriate to the subject the eventless history of Michel de Molinos, a priest of Spanish descent, who was the originator of one of the most formidable schisms that ever rent the Latin Church. ‹Il Guida Spirituale,› the book containing the obnoxious doctrine of quietism, appeared at Rome in Italian in 1675; and in six years went through twenty editions in different languages, an English translation appearing in 1699. The main points of the doctrine are thus described: The human soul is the temple and abode of God: we ought therefore to keep it unspoiled by worldliness and sin. The true end of life is the attainment of perfection, in reaching which two stages exist, meditation and contemplation. In the first, reason is the faculty employed; in the second, reason no longer acts, the soul merely contemplates the truth in silence and repose, passively receives the celestial light, desiring nothing, not even its own salvation, fearing nothing, not even hell, and indifferent to the sacraments and all practices of external devotion, having transcended the sphere of their efficacy. Sixty-eight of the propositions in this work were condemned as heretical at Rome in 1687; and its author was imprisoned for life, dying in confinement in 1697.

Social Contract, The; OR, PRINCIPLES OF POLITICAL RIGHT, by Jean Jacques Rousseau. In French this is a masterpiece of style. The principle that «Will, not force, is the basis of the State» has never been more effectively proclaimed. ‹The Social Contract› was published in 1762, and was regarded as the catechism of the French Revolution. Its influence on European life and thought was enormous. Rousseau's aim was to guarantee individual rights and social liberty by transforming existent States; and in explaining this he dwelt upon the rightful authority of the general will. ‹The Social Contract› has little or no claim to originality, but the borrowed doctrines are strikingly presented. The work is divided into four books, treating respectively of—(1) The origin of civil society in a contract; (2) the theory of sovereignty and the general will; (3) the constitution of a government; and (4) civil religion. It overthrows the old conception that property and birth should alone give a title to political power, and upholds the claim of the toilers to share in the government of the State which they sustain by their productive labor.

Kant, Immanuel: Critical Philosophy for English Readers. A new and complete edition. By John P. Mahaffy and John H. Bernard. Vol. i.: The Critique of Pure Reason. Vol. ii.: Translation of the Prolegomena. The two works here mentioned form the first stage of the career of the greatest of all modern philosophers. The ‹Critique› (1781) stands highest as a product of genius in philosophy. The second was designed more clearly to explain the portion of the ‹Critique› which might be called the gateway to philosophy.

A second great ‹Critique› Kant devoted to ethics, morality, what practically we ought to think,—the ‹Critique of Practical Reason.› For this the English reader may consult the following: ‹Critique of Practical Reason and Other Works on the Theory of Ethics, Translated by T. K. Abbott. With Memoir.›

In addition to these two critiques, of things theoretical or speculative, and of things practical or ethical, Kant made a third called the ‹Critique of Judgment,› or the philosophy of matters æsthetic, the products of art,—beauty, sublimity, design. This appears in English as ‹The Critique of Judgment. Translated by John H. Bernard.› The chief difficulty for English readers of Kant is that of translation. Professor F. Max Müller has published a translation of the ‹Critique of Pure Reason›; and Dr. Edward Caird's ‹The Critical Philosophy of Kant› is another book of value.

Human Intercourse, by Philip Gilbert Hamerton, (1884,) is a collection of essays on social relationships, opening with a short treatise on the difficulty of discovering fixed laws in this domain which all inhabit, which so few understand. The remaining essays treat of passionate love, of friendship, of filial duties and affections, of priests and women, of differences of rank and wealth; in short, they cover nearly all divisions of the subject. The author brings to the consideration of his theme reasonableness and sympathy. In his essays on marriage and on love, especially, he shows a keen knowledge of human nature, and of the hidden springs of passion. It is his comprehension of passion, indeed, which makes possible his intelligence on other subjects related to human intercourse. The essays are well supplied with concrete examples from life, in illustration of the points in question. They are written in everyday forcible English, well fitted to the subject-matter.

Treasure of the Humble, The, a series of essays by Maurice Maeterlinck, makes its appeal to the God which is in man. The writer of soul-dramas here presents his mystical, twentieth-century philosophy in concrete form. This mysticism seems the direct fruit of modern science, which has so completely disproved the existence of the soul that a new immortality is henceforth insured to it. But the converts of the end of the century, among whom Maeterlinck may be numbered, find that they must establish the claims of the spirit on no superficial or acknowledged grounds. «We do not judge our fellows by their acts — nay, not even by their most secret thoughts; for these are not always undiscernible, and we go far beyond the undiscernible. A man shall have committed crimes reputed to be the vilest of all, and yet it may be that even the blackest of these shall not have tarnished for one single moment the breath of fragrance and ethereal purity that surrounds his presence; while at the approach of a philosopher or a martyr, our soul may be steeped in unendurable gloom.» These essays go, indeed, far beyond the undiscernible; whether the author write of ‹Mystic Morality,› of ‹Women,› of ‹The Tragical in Daily Life,› of ‹The Invisible Goodness,› or of ‹The Inner Beauty.› Some spiritual experience is needed to comprehend; otherwise they will seem but words full of sound and fury, signifying nothing. They are not addressed to the intellect primarily, but to the universal soul of man. «It is only by the communications we have with the infinite that we are to be distinguished from each other.» «To love one's neighbor in the immovable depths means to love in others that which is eternal; for one's neighbor in the truest sense of the term is that which approaches nearest to God.» «Nothing can separate two souls which for an instant have been good together.» «I know not whether I would dare to love the man who had made no one weep.»

Greek Education, Old, by J. P. Mahaffy, (1881), considers a subject which is not often presented systematically. The author traces the development of a Greek youth from the cradle to the university; thus leaving off where most writers on Greek life and customs begin. In this obscure field, his scholarship presents much that is unfamiliar to the general reader. The successive chapters treat of the infancy and earlier childhood of Grecian boys, of their school-days, of the subjects and methods of education, of military training, of the higher education, of theories of education, and of university life. These subjects are considered in a familiar, popular manner, designed to bring the reader closer to the ancient civilization, to enable him to appreciate it upon its every-day side. The work is valuable as a preparation for a wider study of Greek customs, manners, and institutions. It is written with a nimble pen, and its entertainingness is not eclipsed even by its scholarship.

Art of Poetry, The (‹Ars Poetica›), by Horace. The name by which this famous work is known is not the name given it by its author, who called it simply a ‹Letter to the Pisos.› It does not pretend to be a didactic treatise, and is rather in the nature of a friendly talk by a man of exquisite taste and discernment. It has become the type of all works of a similar character. In the first part Horace treats of the unity that is essential to every composition, and the harmonious combination of the several parts, without which there can be no lasting success. The metre and style must also be in unison with the particular kind of poetry in question: the form of verse suited to tragedy not being suited to comedy, although it is allowable for a tragic hero to use occasionally the speech of ordinary life. The language must be adapted to the situation and passions of the character, and must be consistent throughout with the disposition assigned him by history or fable. and with the age in which he lived. In the second part, the poet confines himself to the form of the drama, the principles he has already established being so general that they apply to every class of composition. This form is the representation of the action itself, and he points out the limits beyond which the dramatic writer may not go. In the third part Horace shows how a young poet will find ample material for his works in the writings of the philosophers, and above all in a careful observation of life and society. He then traces the character of a perfect poem. But perfection is not to be expected. Faults are excusable if they are rare and unimportant. What neither gods nor publishers will excuse is mediocrity. Yet mediocrity is the order of the day. One of the causes of this is that poets do not take their art seriously. But poetry is of more importance than many think. Horace concludes by counseling the author not to be in a hurry to publish, and to seek the advice of some safe guide and critic.

Analytica, The, by Aristotle, is the third treatise in the philosopher's ‹Organon,› or ‹Instrument.› It embraces in general all that concerns the art of reasoning. The four principal weapons of dialectics are: an ample store of unanswerable maxims, the study of the different significations that may be given to terms, the determination of differences, and the observance of resemblances. He shows how an argument should be conducted, and the method to be adopted if we would hide from an opponent what we wish to prove, until we trap him into the admission of something involved in the conclusion we wish to draw. Aristotle does not call his system logic, or claim to have invented it; but his theory is so perfect that no philosopher has been able to add to it any element of importance since it was first advanced. The work is divided into two parts: the first deals with the form of every demonstration; the second, with the demonstration itself. In the first dissertation he treats of the terms composing a proposition, defines a syllogism, and shows how it is constructed. Then he proceeds to demonstrate that the various ways in which the terms of a syllogism may be employed give birth to three figures, to one of which every syllogism must belong; and he describes their nature. After studying the construction of the syllogism, he tells us how we may disentangle it from ordinary or oratorical language, and reduce it to scientific form by stripping it of the extraneous ornaments that hide it from our view. In the second treatise, he discusses the logic of science. Every science has its own primary, universal, and immediate principles. These principles are not innate, but the result of reason or observation. He deals also with other forms of reasoning; notably induction, which he endeavors to reduce to a syllogistic form. «Induction,» he says, «is in some sort the opposite of the syllogism: it is a mode of reasoning by which we demonstrate the general by means of the particular.» A part of the treatise is devoted to the classification of the fallacies employed in argument, and shows that every unsound reason is the counterfeit of a sound one. Aristotle regards deductive reasoning as the most conclusive form of demonstration.

Aristotle in English. An edition of Aristotle for English readers has not been made; but the most important of his writings can be studied in either translations of single works, or in commentaries on the Greek text of some of the most important works, the introductions to which are so elaborate, and the notes so full, as to open everything of importance to readers without regard to their knowledge of Greek. Among books of chief importance are the following:—

‹The Parts of Animals,› translated, with Introduction and Notes, by W. Ogle, 1882, opens for the reader a special field of interest. One of the subjects of Aristotle's interest and research was animal life, the phenomena of which he carefully observed, and a theory of which he endeavored to form. In his work on the parts of animals, following that on their history, he undertook to find the causes of biological phenomena, and set forth his physiological conclusions. He showed profound scientific insight in recognizing the importance of comparative anatomy as the foundation of biology, and was one of the first to look for the laws of life in all organic beings. Although making but little approach to the exact knowledge of to-day, Aristotle's study of animals is of great interest from its anticipation of the best modern method, and to some extent from the material which it furnishes. The whole work is carefully translated and explained in Mr. Ogle's volume.

Aristotle's ‹History of Animals,› in ten books, is counted one of his greatest achievements. It shows an acquaintance with about 500 species, and enumerates observations very remarkable for the time at which they were made. A translation in two volumes is given in Bohn's Library.

‹On Youth and Old Age; Life and Death and Respiration,› translated, with Introduction and Notes, by W. Ogle, 1897, is the latest of the treatises devoted by Aristotle to the phenomena of animal life; and a specially important one, as containing ideas of vitality, of the soul, of youth compared with age, of the contrast of life and death, and of respiration or the breath of life, and its function in the animal system. Even the errors of Aristotle are curiously interesting, and in some of his ideas there are remarkable suggestions of truth as modern research has established it. Not a little of Aristotle's reference of the phenomena of life to fire would prove sound science if a doctrine of electricity as the cause of vitality should be adopted. The translator of the work devotes an elaborate introduction to a careful review of all the points made by Aristotle, and he further appends full notes to his translation of Aristotle's text. It is easy now to correct the errors of Aristotle, but even as wrong guesses at truth they are interesting. In his conception of the animal system the play of the heart causes heat; heat causes the lungs and chest to expand; and cold air rushing in checks this expansion by neutralizing the heat.

Aristotle's ‹Politics.› G. Bekker's Greek Text of Books i., iii., iv. (vii.), with an English translation by W. E. Bolland, and short Introductory Essays by A. Lang, gives a good introduction to this part of Aristotle's writings. The essays by Lang, extending to 105 pages, give an excellent view of Greek political ideas represented by Aristotle. The fine two-volume edition of Jowett's ‹Politics› of Aristotle, translated into English, with an elaborate Introduction, a whole volume of critical notes, and a very full Index, puts the reader in complete possession of the means of thoroughly knowing what Aristotle taught on politics. In every respect the work is one of the most admirable presentations ever made of a masterpiece of Greek antiquity. A second work of great value is the elaborate ‹Politics of Aristotle,› by W. L. Newman, who devotes an introductory volume of 580 pages to a very careful study of the political theories of Aristotle, in comparison with other Greek political teaching, and in his second and third volumes gives the Greek text of the ‹Politics› with very elaborate and valuable notes. A less expensive work than Jowett's, for a good English translation of the ‹Politics,› is J. E. C. Welldon's; a complete English version, with an analysis in 96 pages, and some critical foot-notes. To scholars a work of elaborate learning will be found in ‹The Politics of Aristotle: A Revised [Greek] Text, with Introduction, Analysis, and Commentary,› by Franz Susemihl and R. D. Hicks, of which the first volume, of 700 pages, was published in 1894.

Aristotle's ‹Constitution of Athens›—Translation, Introduction, and Notes, by F. G. Kenyon, 1891; also an edition, translated, by E. Poste—is an important recent addition to our knowledge of Greek politics.

‹The Nicomachean Ethics of Aristotle,› newly translated into English, by Robert Williams, 1869–91, is the most important to the modern reader of all that Aristotle has left us. The work is a brief and methodical system of moral philosophy, with much in it of connection with modern thought. The translation here given is designed to reproduce the original in an intelligible and connected form for the benefit of the general reader. J. A. Stewart's ‹Notes on the Nicomachean Ethics of Aristotle› is a two-volume work of more than a thousand pages, devoted to notes discussing and explaining, from the Greek text, the thoughts of Aristotle and the exact meaning of the Greek terms employed by him. It can be used by the English reader, without reference to knowledge of Greek.

The ‹Rhetoric of Aristotle,› with a Commentary; by Edward Meredith Cope: Revised by John Edwin (Sandys: 3 vols., 1877), gives Aristotle's work in the original Greek, with very full and valuable notes. Mr. Cope published in 1867 an ‹Introduction to Aristotle's Rhetoric.› in which he gives a general outline of the contents of the treatise and paraphrases of the more difficult portions. With the four volumes the English reader can readily find the points and arguments of Aristotle's treatment of the art of rhetoric.

‹Aristotle's Theory of Poetry and Fine Art,› with a Critical [Greek] Text and a

Translation of the ‹Poetics,› by S. H. Butcher, (1895,) is an excellent treatment of Aristotle's theory of poetry in connection with other aspects of his comprehensive thought. The insight of Aristotle in his conception of the essential character of poetry, his penetrating analysis of the imaginative creations of Greece, and his views of tragedy, limited by the theatre of his time, give a special interest to Dr. Butcher's volume.

Banquet, The, a dialogue by Plato. ‹The Banquet› is usually considered the finest of Plato's dialogues, because of its infinite variety, its vivid and truthful discrimination of character, and the ease with which the author rises naturally from the comic, and even the grotesque, to the loftiest heights of sublimity. A number of guests assemble at the house of Agathon. The subject of love is introduced; they proceed to discuss, praise, and define it, each according to his ideas, disposition, and character. Socrates, summoned to give his opinion, relates a conversation he once had with a woman of Mantinea named Diotime. This artifice enables Plato to make Socrates responsible for ideas that are really his own. In the opinion of the Mantinean lady, the only way to reach love is to begin with the cultivation of beauty here below, and then rise gradually, by steps of the ladder, to supreme beauty. Thus we should proceed from the contemplation of one beautiful body to two, from two to several; then from beautiful functions and occupations to beautiful sciences. Thus we come at last to the perfect science, which is nothing else but the science of supreme beauty. A man absorbed in the contemplation of pure, simple, elementary beauty — beauty devoid of flesh, color, and all other perishable vanities; in a word, divine beauty, one and absolute — could never endure to have his ideas distressed by the consideration of ephemeral things. Such a man will perceive beauty by means of the organ by which beauty is perceptible; and will engender here below, not phantoms of virtue, because he does not embrace phantoms, but true virtues, because he embraces truth. Now, he who engenders and fosters true virtue is loved by God; and if any one deserves to be immortal, surely it is he. The end of the dialogue is almost entirely devoted to the praise of Socrates, and to a picture of his life as a man, a soldier, and an instructor of youth. It is Alcibiades who draws the portrait of his master. He has just entered the banquet hall with some of his boon companions, and is himself tipsy. His potations, however, serve to add fire and energy to his description of the philosopher, whom he says he knows thoroughly, and of whom he has also a good many personal reasons to complain. Socrates, he continues, is not unlike those Silenuses you find in the studios of the sculptors, with reed-pipes or flutes between their fingers. Separate the two pieces composing a Silenus, and lo! the sacred figure of some god or other, which was hidden by the outer covering, is revealed to your eyes. As far as outward appearance goes, then, Socrates resembles a Silenus or satyr. Indeed, any one who looks closely can perceive clearly that he is the very image of the satyr Marsyas, morally as well as physically. Can he deny that he is an unblushing scoffer? If he does, witnesses are within call ready to prove the contrary. Is he not also a flute-player, and a far better one than Marsyas, too? It was by the potency of the sounds which the satyr's lips drew from his instruments that he charmed men. The only difference between him and Socrates is that the latter, without instruments and by his discourses simply, produces the same effects. Alcibiades next dwells on the oracles that predicted the advent of his divine teacher, and their mutual relations at Athens during the military expedition to Potidæa and in the defeat at Delium. He then returns to his comparison between Socrates and a Silenus, and declares that his discourses also are Silenuses. With all his admiration for the philosopher, he must acknowledge that at first his language seemed to him as grotesque as his person. The words and expressions forming the exterior garb of his thought are quite as rugged and uncouth as the hide of some repulsive satyr. And then he is always talking of such downright asses as blacksmiths, cobblers, curriers, and so forth, and he is always saying the same thing in the same terms. But a person has only to open his discourses and take a peep inside, and he will discover, first, that there is some meaning in them after all; and after closer observation, that they are altogether divine, and enshrine the sacred images of every virtue and almost of every principle that must guide any one ambitious to become a good man.

Banquet, The, a dialogue by Xenophon, is the third work directly inspired by the author's recollections of Socrates, and was probably written with the view of giving a correcter idea of his master's doctrines than is presented in ‹The Banquet› of Plato. The scene takes place at the home of the wealthy Callias during the Panathenaic festival. Callias has invited a large party to a banquet arranged in honor of young Autolycos. Socrates and a number of his friends are among the guests. The extraordinary beauty of Autolycos has such an effect on the assembly that every one is struck dumb with admiration. The buffoon Philippos makes vain efforts to dispel this universal gravity; but he has only poor success, and complains with mock solemnity of his failure. When the tables are removed, three comedians, a harper, a flute-player, and a dancer enter, and with them their manager. The artists play, sing, and dance; while the guests exchange casual remarks, which, on account of the distraction caused by the entertainment, become more and more disconnected. Socrates proposes that conversation take the place of music entirely, and that each describe the art he cultivates, and speak in praise of it. Then several discourses follow. The most important of them are two by Socrates, in one of which he eulogizes the dignity of the trade he himself has adopted. In the other, he speaks of love. The love, however, which he celebrates, is the pure love that has the heavenly Aphrodite for its source, and has no connection with the popular Aphrodite. After these discourses an imitative dance is given by the artists, in which the loves of Bacchus and Ariadne are portrayed.

Aruspices, On the Reply of the, an oration by Cicero. After Cicero's recall from exile, different prodigies alarmed the people of Rome. The aruspices (priests who inspected the entrails of birds, etc., to draw omens of the gods' will or temper from their appearance), being consulted, answered that the public ceremonies had been neglected, the holy places profaned, and frightful calamities decreed in consequence. Thereupon Clodius assembled the citizens and denounced Cicero as the cause of the misfortunes that menaced the city. On the following day the orator replied in the Senate to the attack. In the first part of the oration he exposes the mendacity of Clodius, and says that as to his accusation that he, Cicero, had profaned the ground upon which his house stood, that was impossible, for it had already been officially decided that this ground had never been consecrated, in the legal sense. In the second part of the speech, which is full of fire and vehemence, he discusses each point in the reply of the aruspices, and shows that every one of them applies directly to Clodius, who has incurred the anger of the gods by his profanations, his impieties, and his unspeakable outrages. Therefore, Cicero concludes, Clodius himself is far more the foe of the gods than any other Roman, and is the most dangerous enemy of the State as well. This speech takes rank among the greatest of Cicero's orations, though the orator had little time for preparation, and suffered under the disadvantage of addressing an audience at first openly unfriendly.

Archæology, Manual of Egyptian, and Guide to the Study of Antiquities in Egypt, by Gaston Maspero. Translated by Amelia B. Edwards. Fourth Revised Edition: 1895. One of the most picturesque, original, and readable volumes in the immense literature to which our vast new knowledge of the long-buried Egypt has given rise. With its many new facts and new views and interpretations, gleaned by M. Maspero with his unrivaled facilities as director of the great Boulak Museum at Cairo, the volume is, for the general reader and the student, the most adequate of text-books and handbooks of its subject.

Akbar-nahmeh, by Abul Fazl. (1605.) A history in Persian of the nearly fifty years' reign of Akbar, Mogul emperor of India (a contemporary of Queen Elizabeth); the greatest Asiatic monarch of modern times, and in genius and character one of the most remarkable men that ever lived. A recent ‹Life› has appeared in the English ‹Rulers of India› series, edited by Sir W. W. Hunter. According to this history, Akbar was the grandson of Baber, the first of the Great Moguls in India. He succeeded his father, Baber's eldest son Humayun, when barely fourteen. At Akbar's birth, October 14th, 1542, Humayun had lost his dominions, and had only begun after twelve years of exile to recover them, when his death in 1556 left Akbar the throne of Delhi, with an able but despotic Turkoman noble acting as regent. Akbar at seventeen took the government into his own hands; and by his vigilance, energy, and wisdom, with a magnanimity, toleration, and generosity rarely seen in powerful rulers, extended and consolidated his empire on a scale of territory and strength, and to a degree of order, peace, and prosperity, wholly unexampled. In addition to economic and social reforms of the most enlightened and equitable character, Akbar rose far above his age, and above his own creed as a Moslem, in establishing absolute toleration. He gave the Hindus freedom of worship, only prohibiting inhuman barbarities. He had Christian teachers expound their faith at his court, and made Hindu, Moslem, and Christian meet in a parliament of religions, to study the sympathy of faiths. He even founded a new-departure faith for uniting all believers in God. He promoted schools for Hindus as well as Moslems, and was a munificent patron of literature. The enduring record of this great reign, and picture of this noble character and great mind, which his able prime minister, Abul Fazl, made, was worthy to have been seen by Shakespeare.

Story of the Heavens, The, by Robert S. Ball. (1894.) Dr. Ball is professor of astronomy in the English University of Cambridge, and his books constitute one of the best existing libraries of knowledge of astronomical facts, guesses, reasonings, and conclusions. In his ‹Star-Land; or, Talks with Young People about the Wonders of the Heavens,› there is a story which no less a man than Mr. Gladstone has justly pronounced «luminous and delightful.» His volume on ‹The Great Astronomers› is a most interesting biographical account of the progress of the science, from Hipparchus and Ptolemy to our own time. The large volume devoted to ‹The Story of the Sun› is a richly illustrated exposition of the great central facts of our system of nature, those of the sun's nature and action, which all modern investigation more and more proves to have supreme significance for all life on the earth. In a special volume entitled ‹In Starry Realms,› Dr. Ball reviews the wonders of the world of stars, for popular readers; and in a second volume, called ‹In the High Heavens,› he gives a series of sketches of certain parts of astronomy which especially represent new knowledge.

The large work on ‹The Story of the Heavens,› revised to represent recent progress, brings within a single volume all the principal facts of the magnificent story of the sun and moon, the solar system, the laws which rule it, the planets of our system, their satellites, the minor planets, comets, and shooting stars; and the vast depths of the universe filled with suns which we see as stars. The special questions of the starland known by the telescope and the spectroscope are all carefully treated. Dr. Ball mentions Professor Newcomb's ‹Popular Astronomy,› and Professor Young's volume on ‹The Sun,› as works from which he has derived valuable assistance, and which readers may include in a complete astronomical library. Two small works by Dr. Ball, not mentioned above, are ‹The Cause of an Ice Age,› discussing the possible astronomical explanations of the ages of excessive cold in the immensely remote past of the earth; and ‹Time and Tide,› a couple of lectures on the very beginnings by which the globe came into the shape and place through which it could become the earth as we know it.

Hegel, The Secret of. Being the Hegelian system in Origin, Principle, Form, and Matter. By James Hutchison Stirling. (New revised edition, 1897.) A very elaborate work (750 pages) which drew from both Emerson and Carlyle the strongest possible commendation for its lucid analysis and exposition of the teaching of the most difficult of German philosophers. Originally published in 1865, its learning, power of thought, and perspicuity, made an epoch in English study of philosophy. The literature of the subject hardly shows a greater masterpiece. The author followed it in 1881 with a complete ‹Text-Book to Kant,› comprising a translation of the ‹Critique of Pure Reason,› with a commentary and biographical sketch. In Dr. Stirling's view, Hegel's philosophy is itself but «a development into full and final shape» of Kant's antecedent system. The reader of Dr. Stirling may thus cover under one master the two most famous of modern philosophies, who have turned the very principle of unreality into a basis for deeper realities.

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